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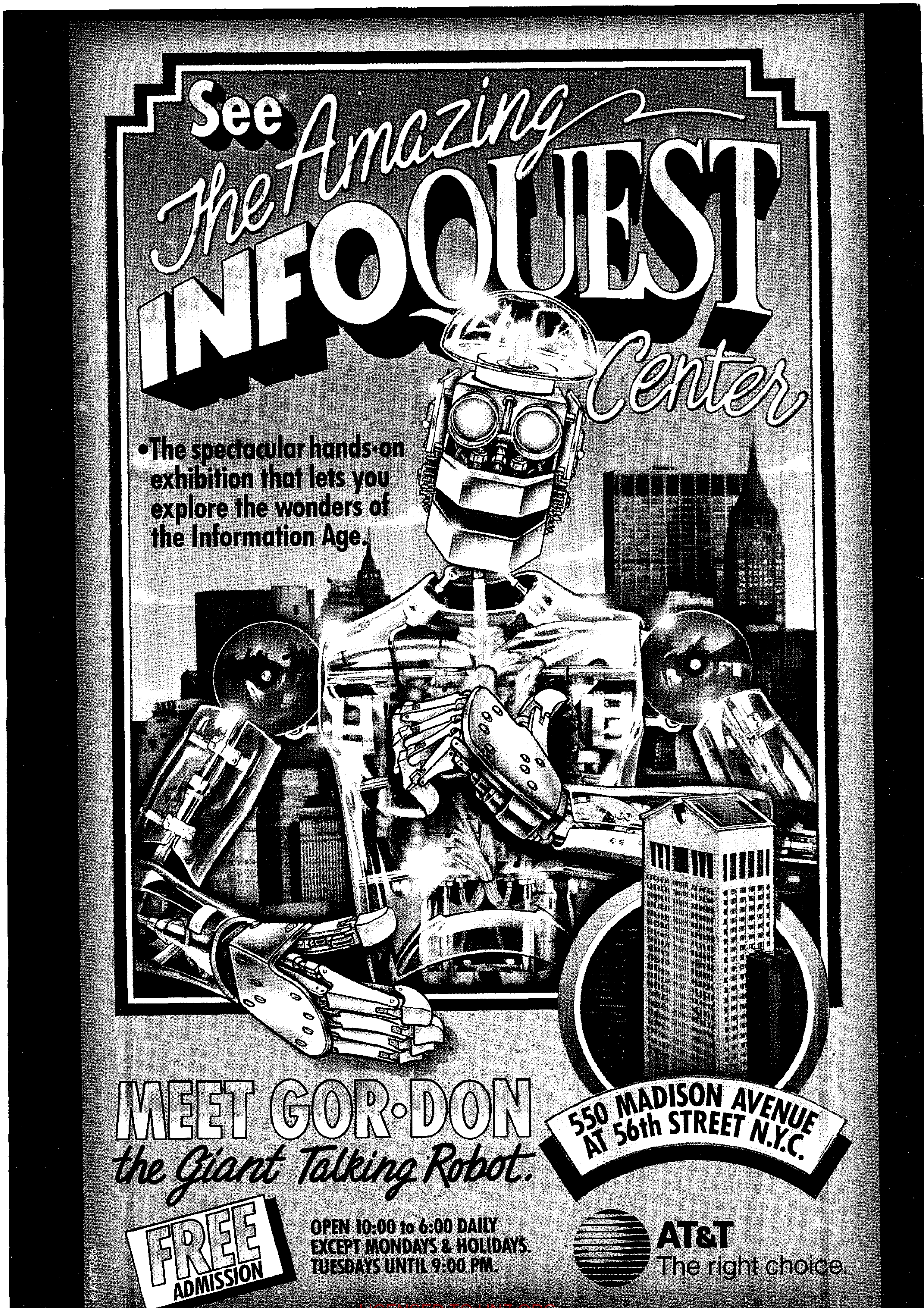
NEW YORK

THE CRACK IN THE SHIELD

THE FALL OF THE SEVEN-SEVEN

BY MICHAEL DALY

THE CITY
OF NEW YORK
POLICE
DEPARTMENT
77TH
PRECINCT
127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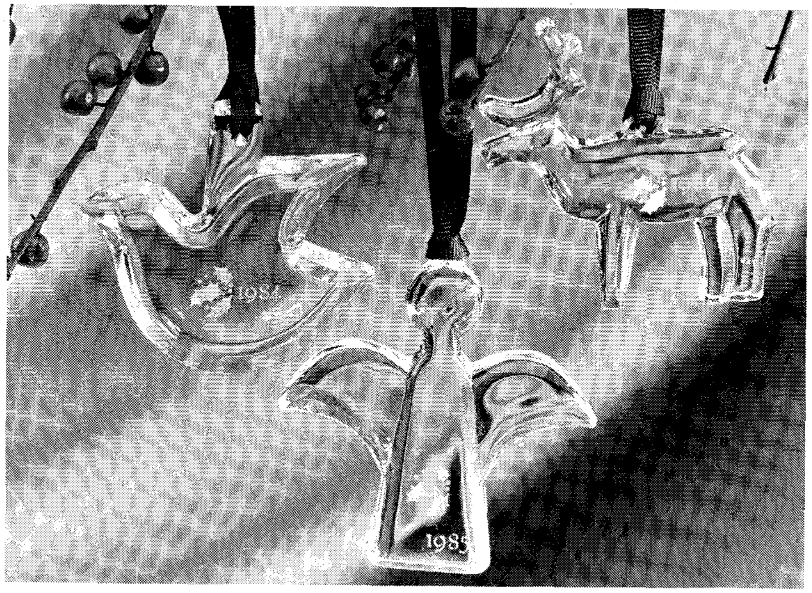

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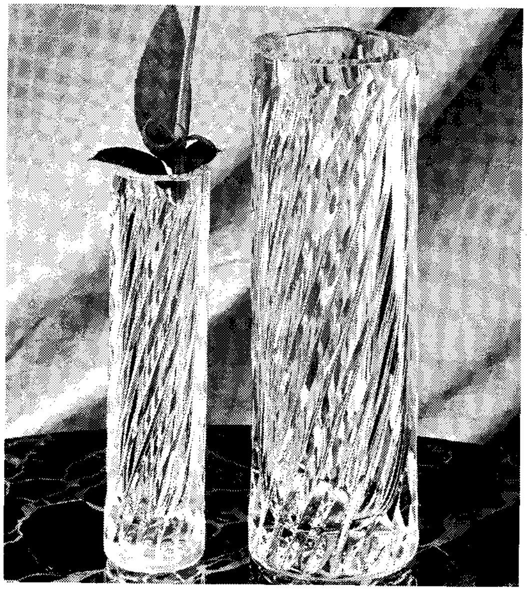

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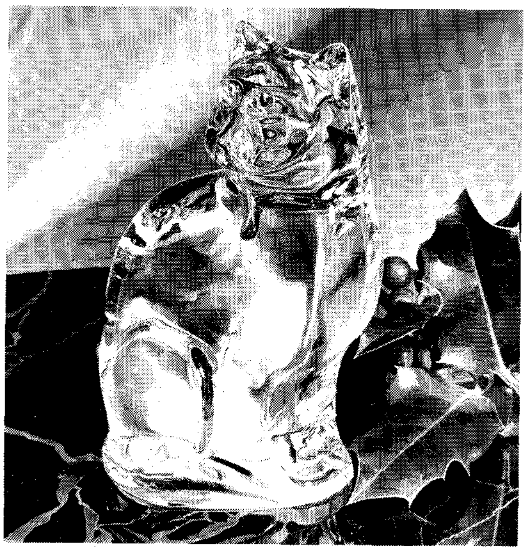

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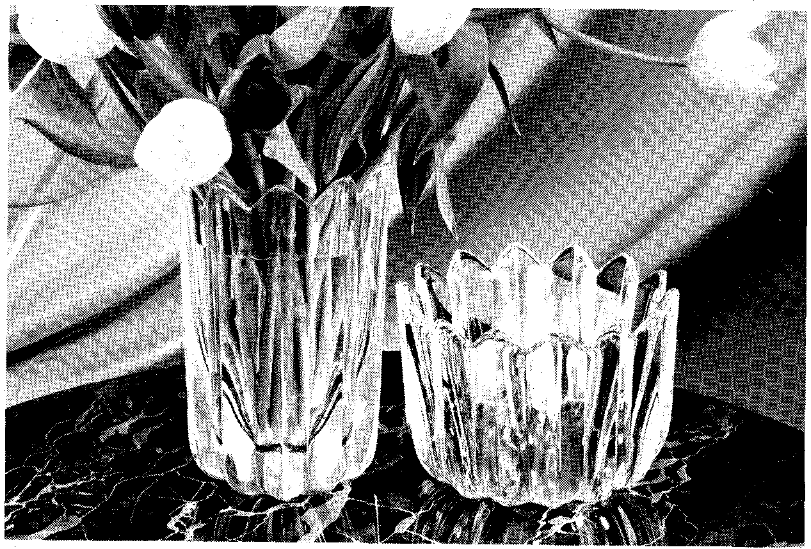

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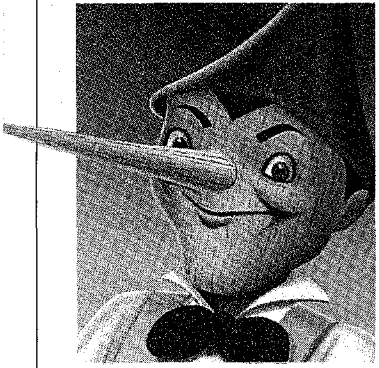
CONTENTS

44 The Pinocchio Factor

BY MICHAEL KRAMER



If Ronald Reagan were Pinocchio, his nose would have grown faster than the deficit of late. Yet the Daniloff affair, the summit, the Hasenfus caper, and the disinformation campaign against Libya hardly hurt the president in the polls. But the Iran fiasco is different: The worst crisis of the Reagan years has already resulted in the ouster of national-security aides Poindexter and North. This crisis in credibility may signal a sour end to the Reagan era. Michael Kramer assesses the Pinocchio factor.

50 The Crack in the Shield

BY MICHAEL DALY

The crime-ridden 77th Precinct, in Brooklyn, was a Police Department dumping ground. Early in November, thirteen officers from the 77th were indicted for peddling crack, selling stolen guns, and other crimes. On November 6, twelve of them surrendered. Brian O'Regan didn't; the next day it was discovered that he had committed suicide. As he once said, "Sometimes you just work too long in a precinct and things can happen." Michael Daly reports on what happened in the 77th.

60 Coming Home

BY PETER BLAUNER

Screenwriter and director Oliver Stone, 40, is always going to extremes. The films he has written, *Midnight Express* and *Scarface* among them, are filled with blood and violence. His life is almost as turbulent. Stone left Yale in 1965 and fought in Vietnam—an experience he has been trying to film for the last eighteen years. With *Platoon*, which opens this week, he has at last made his movie. "I think *Platoon* shows kids . . . what war really means," he says. "They fire back."

78 Museum Quality

BY CORKY POLLAN

At city museums you can buy everything from perfume bottles to pruning saws. Here are two dozen sources for unusual Christmas gifts.

DEPARTMENTS

24
THE BOTTOM LINE

By Dan Dorfman

Wall Street pros renew their emphasis on earnings as the takeover game comes under fire.

30
STAR TECH

By Phoebe Hoban

This Christmas, toyland is betting on toys—from bears to babes in arms—that talk.

36
ON MADISON AVENUE

By Bernice Kanner

Aetna's new true-to-life commercials appeal to emotions to sell the company's name.

THE ARTS

106
MOVIES

By David Denby

The fourth *Star Trek* film is fun even for non-Trekkies. Despite what Ted Koppel thinks, the issue in the "colorization" debate is not popularity but quality.

109
BOOKS

By Rhoda Koenig

On the love songs and sex songs of the peerless Lorenz Hart.

113
THEATER

By John Simon

The sharp edge of satire is missing in both *The Front Page* and *Smile*. The folks in *Lily Dale* are too good to be real.

116
DANCE

By Tobi Tobias

Lar Lubovitch's program was part unfunny cartoon, part playful innocence—with one wonderful duet.

MISCELLANY

Letters 8
Intelligencer, *by Jeanie Kasindorf* 21
Fast Track 40
Ruth Recommends, *by Ruth Gilbert* 43
Best Bets, *by Corky Pollan* 104
Sales & Bargains, *by Leonore Fleischer* 131
***Cue* Listings** 134
London *Times* Crossword 188
***Cue* Crossword,** *by Maura B. Jacobson* 188
Classified
  Real Estate 175
  Travel 175
  Holiday Entertaining 176
  Services and Sales 178
  Strictly Personals 183

Cover: Photograph by Dan Cornish/ESTO.

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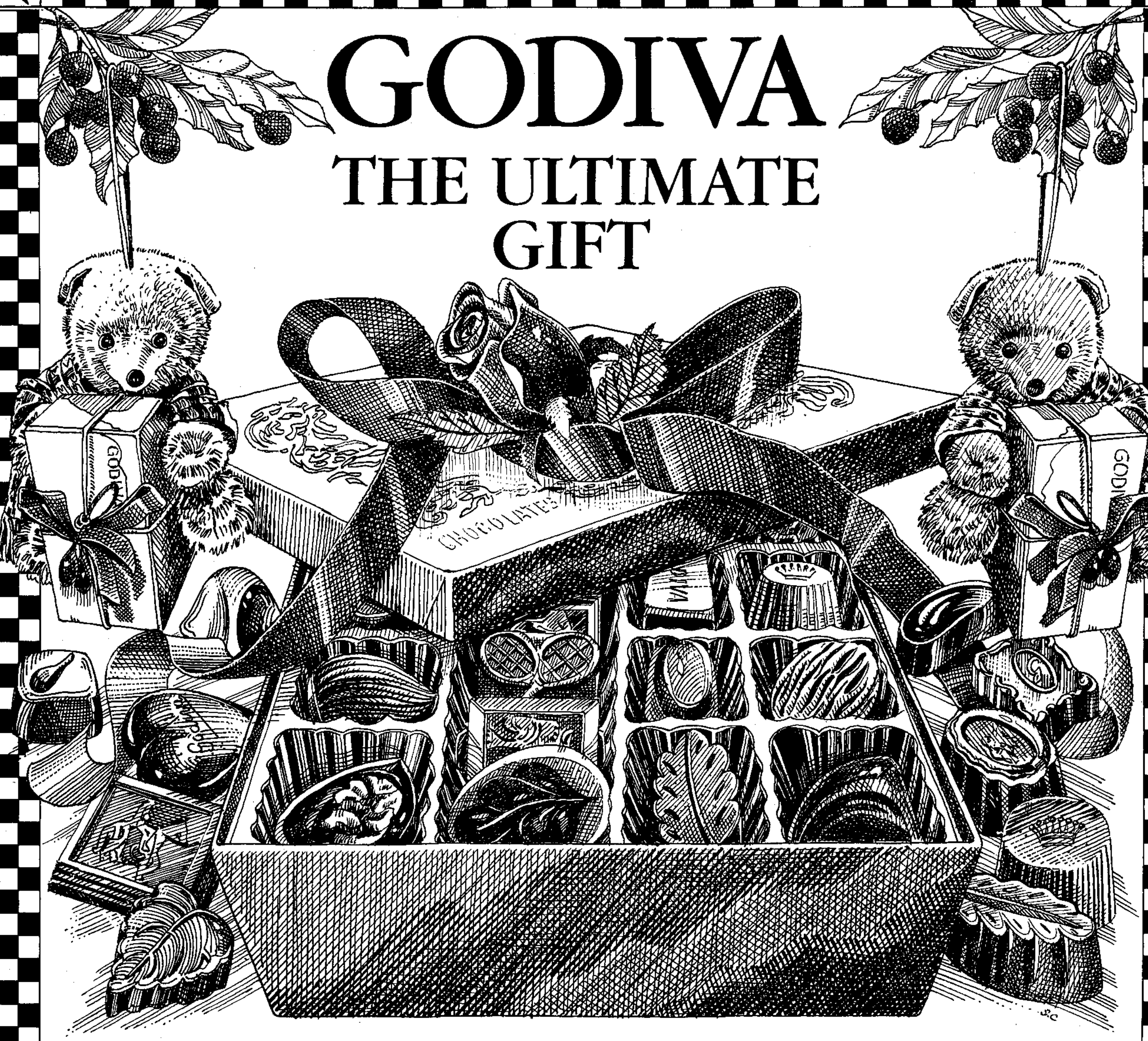

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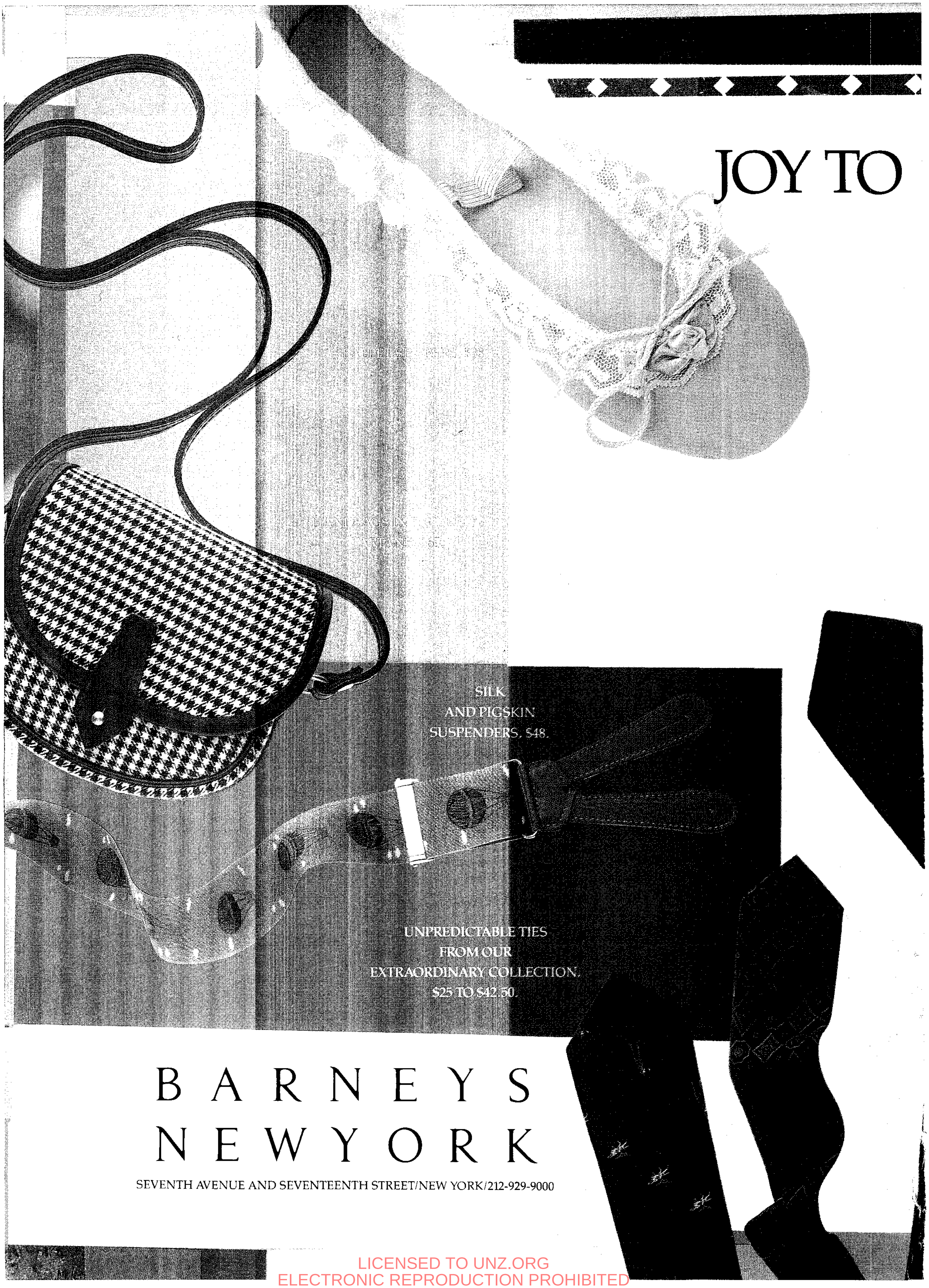

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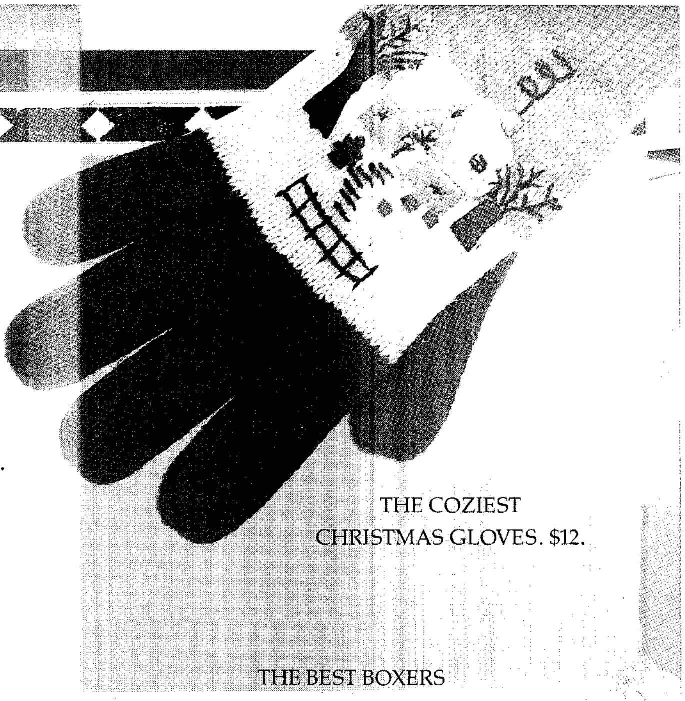

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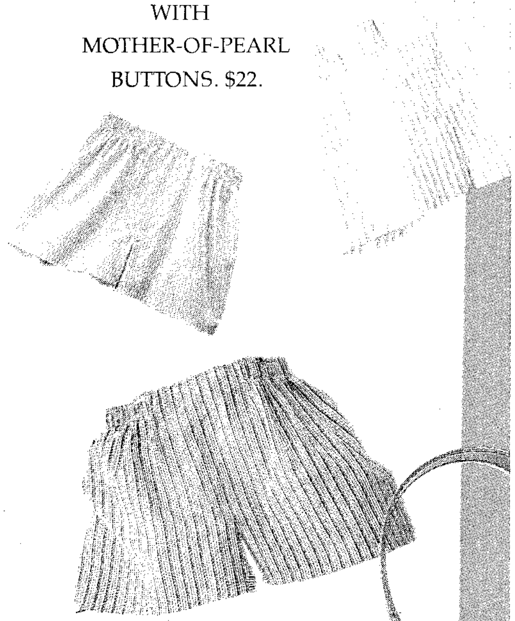

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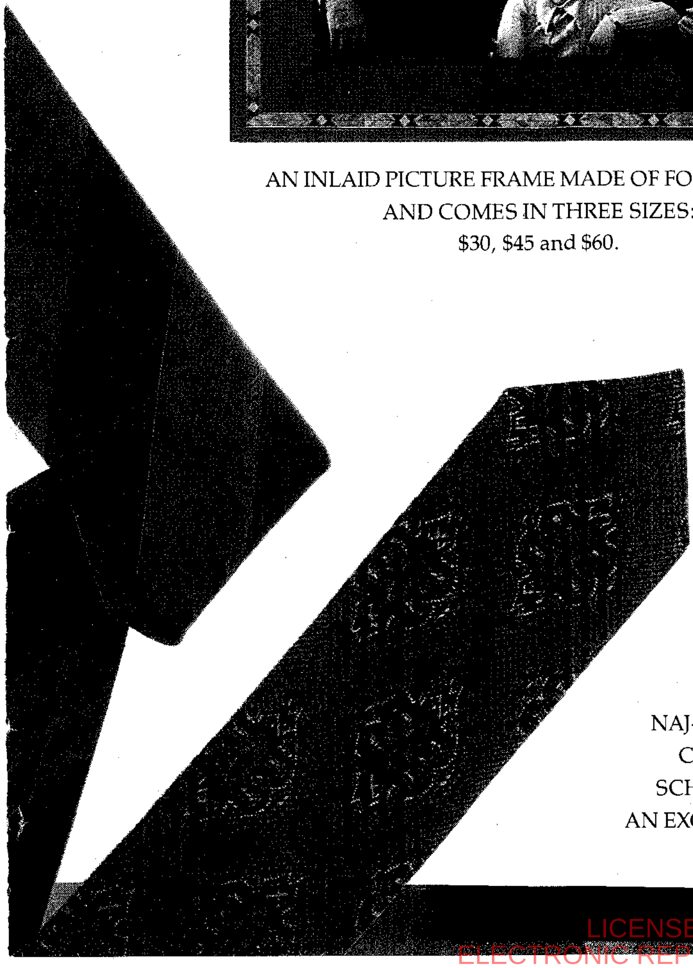

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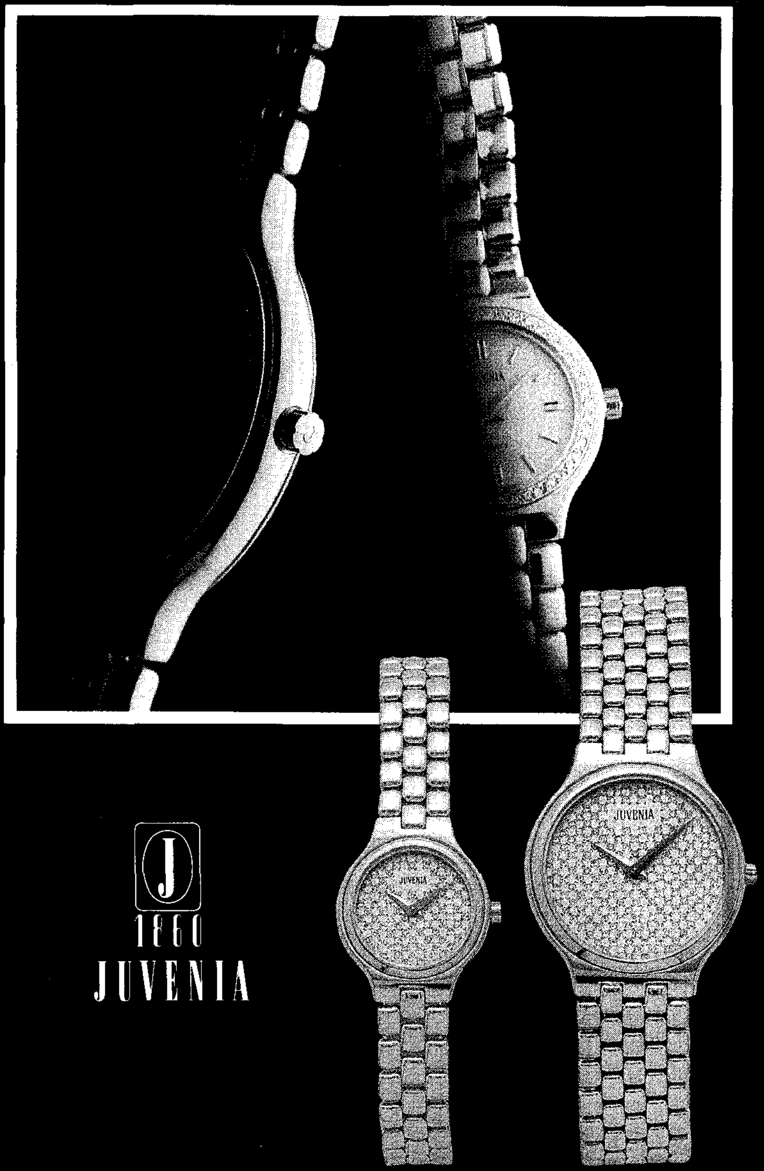

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LETTERS

Keeping the Faith

CATHRYN JAKOBSON WRITES THAT THE people who have become Orthodox haven't done so "because they were afraid, or because they needed a militaristic set of commands for living their lives" ["The New Orthodox," November 17]. Yet she goes on to profile men and women who've turned to Orthodox Judaism precisely *because* they lacked courage and authority in their lives and, in many cases, because they were unmarried. She introduces us to converts who became Orthodox to give themselves security, family values, and a sense of purpose. I am all for those things. However, it is possible to have them and *more* without changing your religious beliefs and altering your life-style.

It is much easier to have your values, behavior, dress, eating habits, and beliefs dictated by a "higher authority" than to struggle with such issues on your own.

Suzy Stein
Manhattan

IN THIS ERA OF DECLINING MORALS AND materialistic excess, it's nice to see Jews and other religious groups swinging back toward a more traditional way of life. Unfortunately, fundamentalism often evolves into fanaticism. In some parts of the country, fundamentalist Christians preach morality and family values even as they attack other faiths. Within the Jewish religion, the more Orthodox the person, the less tolerant he is of those who are part of the Conservative or Reform mainstream.

Dan Wallack
Manhattan

AS LONG AS WOMEN ARE LESS THAN equal to men, there's no way *New York* can justify calling these people the *new* Orthodox.

Martin Dash
Manhattan

THE NOTION THAT SHRIMP, OR ELECTRICITY on Saturday, has anything to do with loving God is both laughable and pitiful. Orthodox Judaism is just one more way for obnoxious people to be obnoxious.

Stephen Lesser
Manhattan

I FOUND CATHRYN JAKOBSON'S ARTICLE to be a thoughtful and balanced analysis

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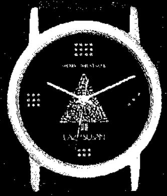
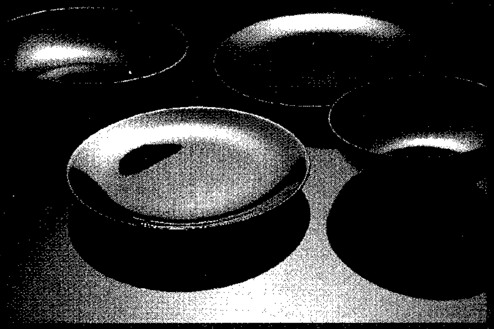
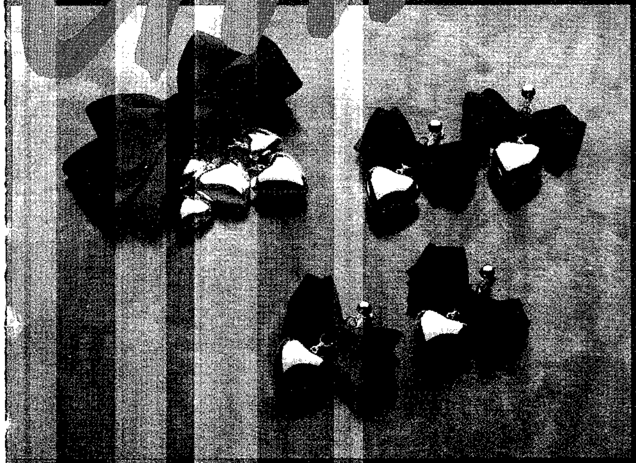




LAZY SUSAN

Christmas



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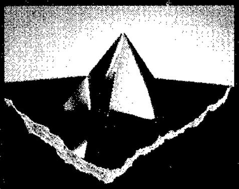

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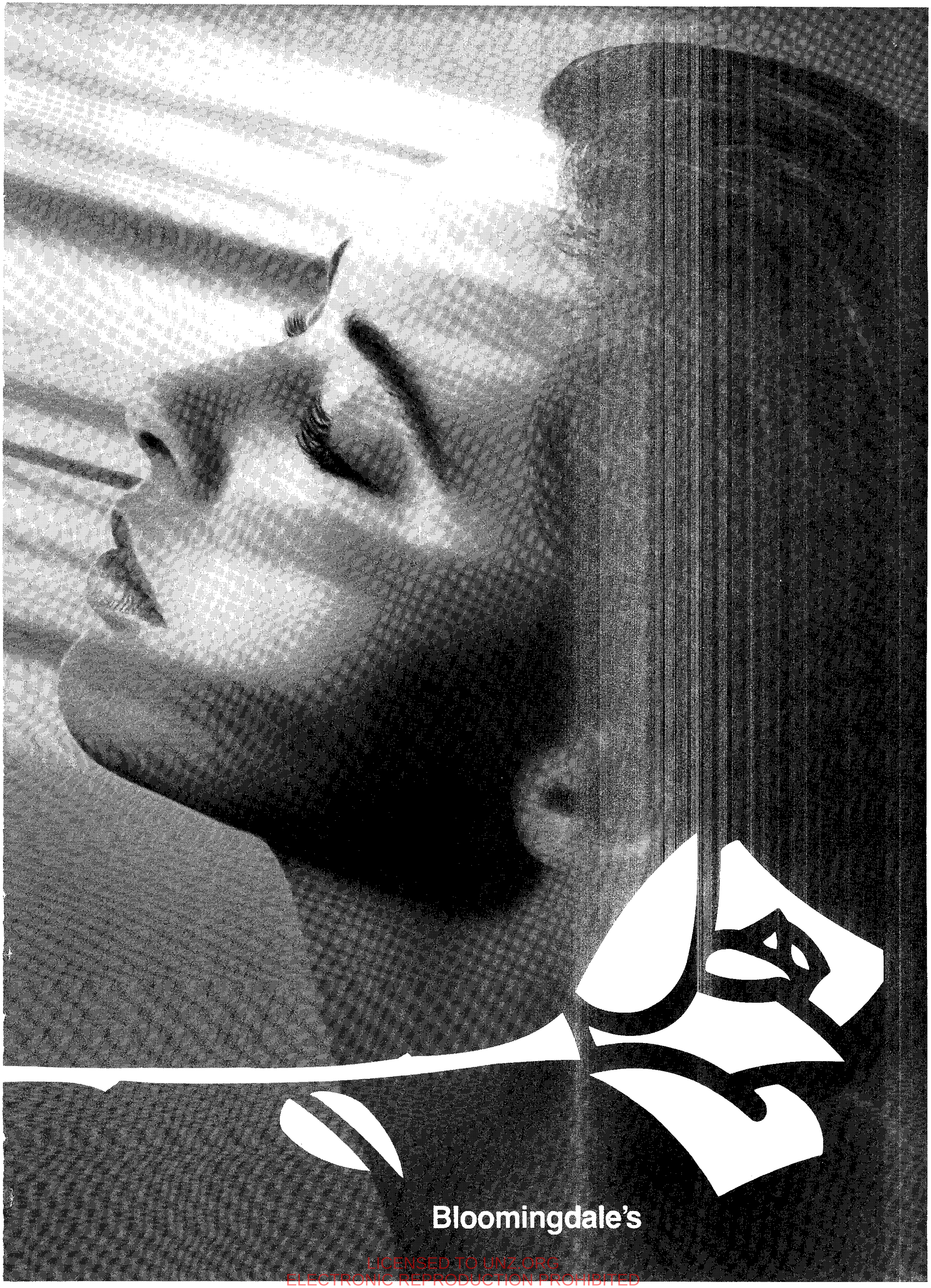
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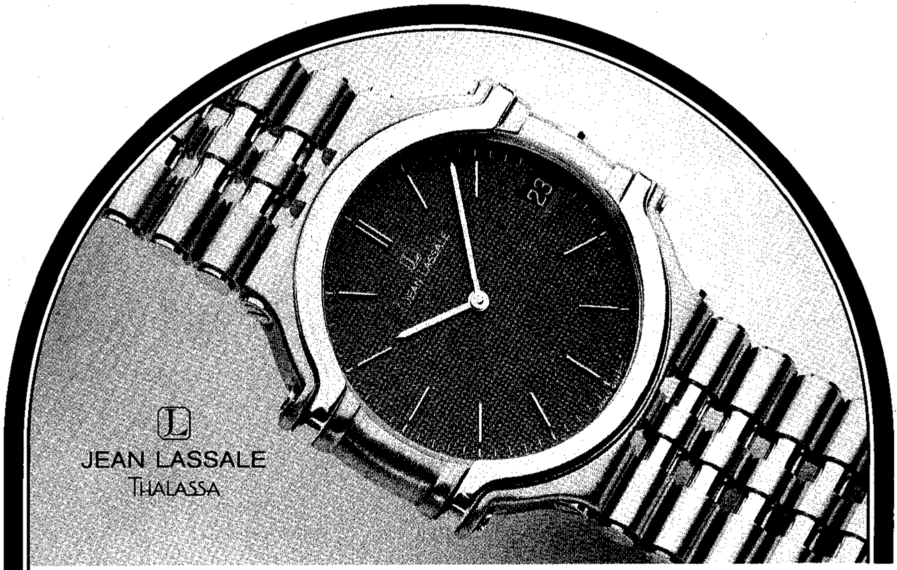

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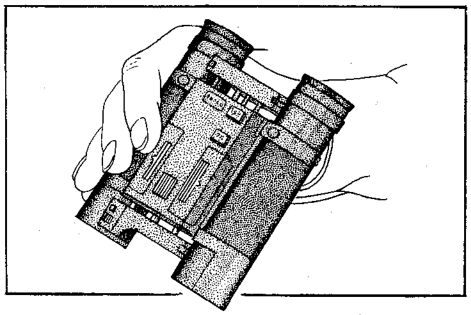

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of the modern Orthodox revival on the Upper West Side. However, as an observant Conservative Jew, I would like to point out that Conservative Judaism is also based on the principle of ritual Torah observance. Communities exist where "Conservadox" Jews live, pray, and instill a love of Judaism in their children.

Sherry S. Kirschenbaum
Caldwell, N.J.

CATHRYN JAKOBSON'S DESCRIPTION OF the various types of religious practice on the Upper West Side leads one to question the meaning of "modern Orthodox." The phrase seems to distinguish yuppies (clean-shaven, in white shirts, red ties, blue suits) from Hasidim (beards, in caftans, white socks, fur hats). If people are going to be called Orthodox, shouldn't they all adhere to the same set of rules? Setting up individual systems serves only to dilute religious observance even further.

Arthur Greebler
Queens

MANY THANKS FOR THE WONDERFUL REport on the new Orthodox. One brief observation, though. Over 3,500 years ago, Judaism became the first religion to support the rights of women. Since that time, the "male-dominated" Orthodox religious hierarchy has consistently and productively labored, often in the face of contempt from the rest of the "enlightened world," to expand those rights. The Talmud says that a man should love his wife as much as he loves himself, and honor her even more. A religion that fosters that attitude can hardly be characterized as "incompatible" with feminism.

Ephraim Buchwald
Educational director
Lincoln Square Synagogue
Manhattan

ORTHODOX JEWS DO NOT CONSIDER "children who leap, shout, reach, sit on laps, and leave the table" without permission, as they do at the Erlichs' home, to be making the "joyful noise of children." That's what we call the sound of undisciplined, insubordinate, and inconsiderate spoiled brats.

Kay Kaufman
Queens

IT SEEMS THAT NEW YORK JEWS, IN THEIR never-ending quest for metaphysical answers, have finally found something "meaningful" to replace tennis—Orthodoxy! This can only mean that quiche, psychoanalysis, Zabar's, parenting, and pasta primavera are no longer fulfilling. Now it has to be *payess*.

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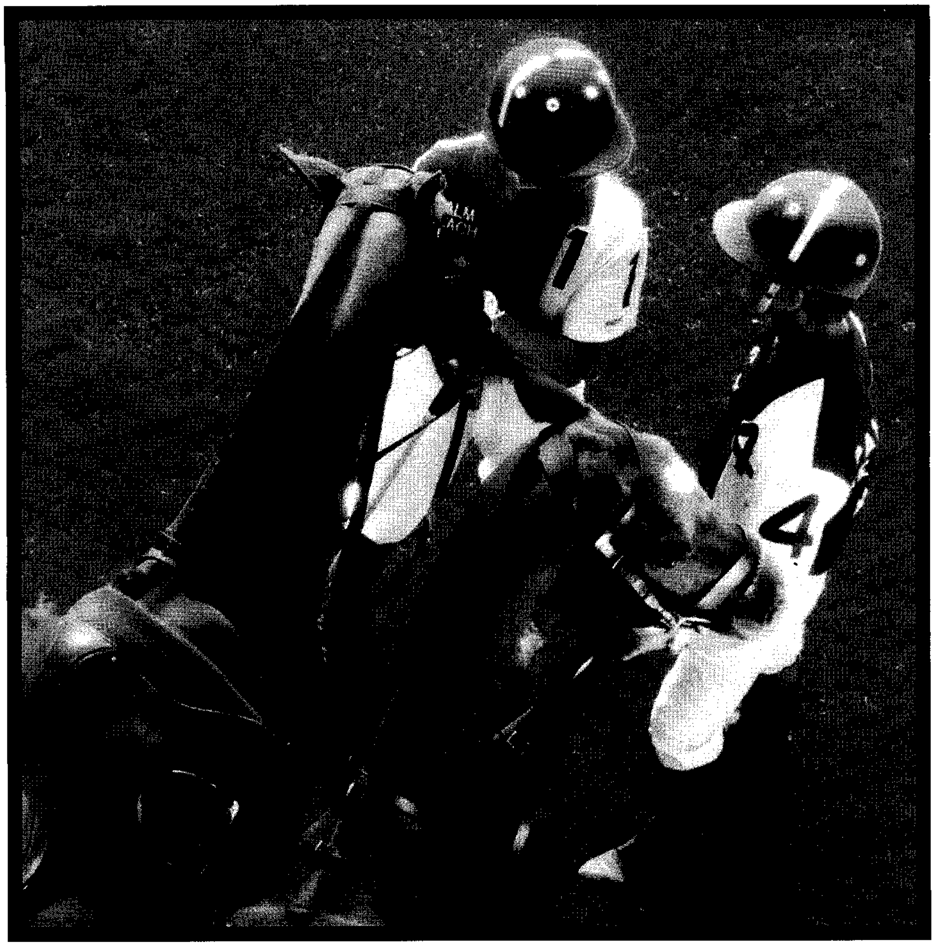

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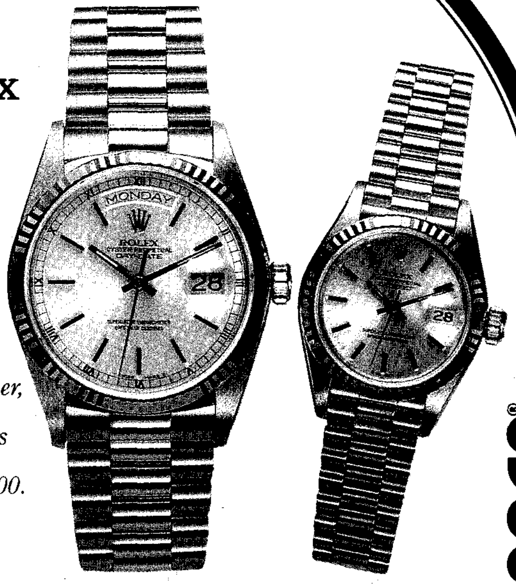

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ings is tacky. It makes a mockery of an ancient way of life by transforming it into a "life-style." What soul-enriching trend will be next? Nurturing turnips?

American Jews seized by sporadic fits of Judaic fervor would do better to buy Israeli bonds. Even one such act would have a more lasting impact on Judaism than giving up shrimp.

Renee and Sheldon Palmer
Manhattan

CATHRYN JAKOBSON POINTS TO THE REvival of Orthodox worship and practice on the Upper West Side and mentions that many newly observant young men and women (the "*baalei teshuva*") grew up with scant religious training. Several respected rabbis and teachers are credited with bringing these outsiders back into the fold.

Jakobson fails to mention a figure who has been sowing the seeds of Orthodoxy. Esther Jungreis, who founded Hineni, an outreach group for Jewish people, in 1972, has attracted thousands to her Heritage Center on West 72nd Street. Jungreis has spoken to audiences all over the world.

Her efforts should have been included in the story. The Torah teaches us to give praise to those who spread the words of God.

Al Dillof
Woodmere, N.Y.

The Subway Saga

THAT MARILYN WEBB NEGLECTED TO mention the L train doesn't surprise me ["Paradise Postponed," November 17]. The only time I've seen any reference to the Canarsie line in an article on the subways was when, recently, it received the dubious distinction of being named one of the worst routes in the system.

Crime? An everyday thing. My chain was snatched, my pocketbook stolen, and, more than once, my life threatened. Graffiti? Filth? To the ultimate. Today, one of the coldest days of the season, there was not a bit of heat—as usual. The heat comes on only in July. Don't tell me about improvements.

Carol Servidio
Brooklyn

WITH NEW TRAINS ON SEVERAL OF THE subway lines, the stations look even worse than usual. Does the MTA get a deal on some of the worst colors I've ever seen? Or does whoever picks them just have bad taste?

Jim Crilley Jr.
Manhattan

I WAS SURPRISED THAT YOUR ARTICLE DID not mention fare-beating. Every day, I see dozens of people jumping over and crawling under the turnstiles or entering through the exit gates. Others flash bub-

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Transit Authority studies show that over the past fifteen years, ridership is down on the Jerome Avenue line in the Bronx. What they really mean is *paid* ridership. Once again, the law-abiding citizens are the ones who are going to get screwed.

Steven Scher
The Bronx

A Gentleman Caller

RHODA KOENIG'S "THE LATE, GREAT *Tribune*" ["Books," November 10] brought back memories of a Depression-wracked city that, for many years, supported at least six daily newspapers. For just a dime, my father could bring home the *World,* the *Times,* the *Daily News,* and the *Mirror.*

Koenig left out one important phase of Stanley Walker's life. In 1934, he wrote *City Editor,* which undoubtedly led many young people into the rough and uncertain waters of journalism. (*I* was one of them.) At that time, American newspapers had just recovered from the Richard Harding Davis era of heavy journalese. This was also when *The New Yorker* depicted a Fifth Avenue butler opening the door and calling to his master, "There's a man from the *Daily News* and a gentleman from the *Times* to see you."

Richard F. Kolb Jr.
Decatur, Ala.

Banker's Voice

AS A BANK TELLER (AND A NICE ONE, too), I am appalled at the text you ran with your beautiful photo of the New York Mets' ticker-tape parade ["Oh, Happy Day," November 10]. An exciting event like that should have been accompanied by a good story, not an unsuitable caption.

Caryl Ann Bezozi
Long Beach, N.Y.

Editor's note: New York ran a cover story on the Mets in late September.

A Car of Distinction

IN LUCY SCHULTE'S "THE PRIDE IS BACK" ["Fast Track," November 10], there is a reference to the car used by the Italian consul general that questions the quality of the Italian automobile industry, especially Fiat of Turin, and quotes a source attributed to the consulate.

I would like to stress that this comment can reflect the opinion of only that unqualified source. For a more serious opinion, consider the rank of Fiat in the world market, its outstanding financial record, the success of its products, and its technological prestige in a very wide range of industrial activity.

Francesco Corrias
Consul general of Italy in New York
Manhattan

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ELIZABETH HEYERT

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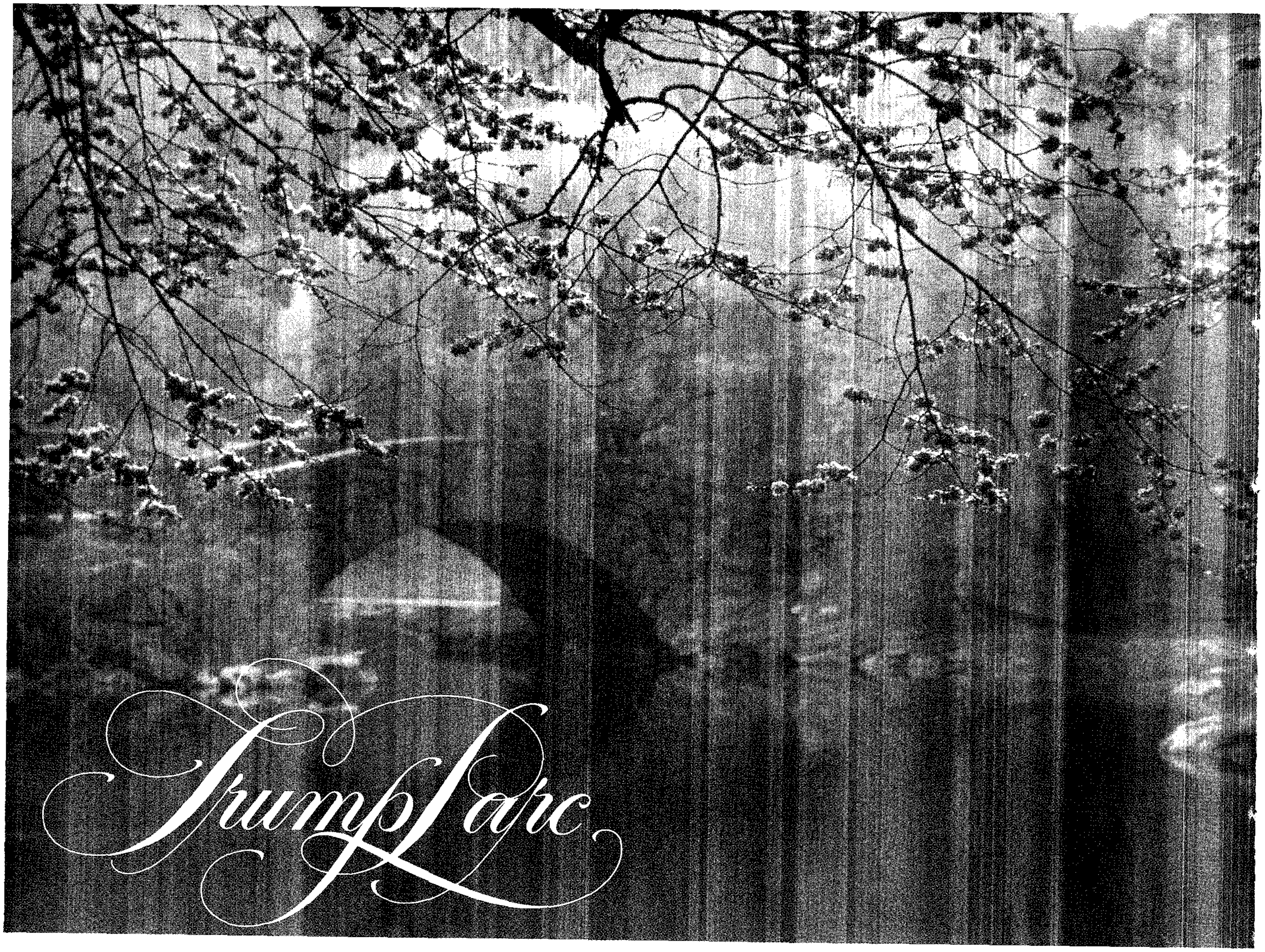

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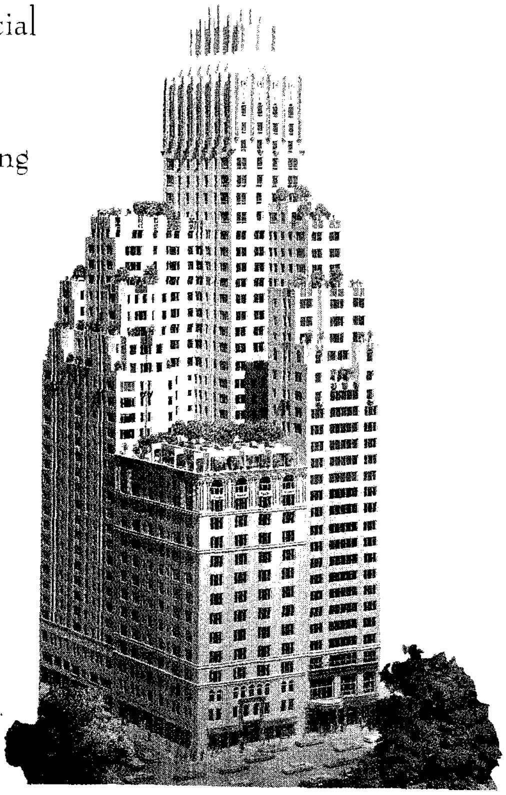

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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

HIGHWAY HOO-HA...WALL STREET FLICK...DONALD AND LISA...MAKING BOOK ON BONDS

WEST SIDE WRANGLE OVER HIGHWAY PLAN

The West Side Task Force—the panel appointed by Governor Cuomo and Mayor Koch to recommend an alternative to Westway—is engaged in a behind-the-scenes debate over whether to endorse a right-of-way for a new mass-transit line.

The group is proposing that the city and state build a six-lane West Side highway between the Battery and 59th Street. City Planning Commission chairman Herb Sturz wants the other 21 panel members to include a right-of-way along that highway for a "busway" or light-rail system, in case a Planning Commission report due next August recommends a new transit corridor. The rail system could hook up to existing train tracks that would run through Television City.

But five members, including Manhattan borough president David Dinkins, want to remain neutral for the time being. "The right-of-way's only purpose," says one of the five, author Roberta Brandes Gratz, "is to allow development on the Hudson River, like Television City, that is totally inappropriate to the waterfront."

Although each side claims to have the support of a majority of panel members, chairman Arthur Levitt says, "I'm confident we'll be able to work out a compromise."

TRUMP PUTS LISA E. TO WORK

Guess who hired Lisa E.—"Queen of the Night, Girl of the Moment, new Edie Sedgwick and top 'celebutante' of 1986"—after an article about her appeared in the New York *Times*. Donald Trump.

Two days after the story about the twenty-year-old New York University drama major turned downtown-nightclub queen ran in the paper, Lisa E. got a call from the Palladium's Steve Rubell. He asked Lisa, a former Palladium bartender, to come to a meeting with the developer at his Trump Tower offices, where they talked about having her assist the Trump Organization in planning its special events. "She's going to help us throw our parties," Trump says.

Lisa E.'s first assignment: She found six models to serve as hostesses at Trump's gala "Party on the Pond," celebrating the reopening of Wollman Rink.

IVAN BOESKY

LISA E.

WRITER AHEAD IN DREXEL RACE

The first book out on Drexel Burnham Lambert is likely to be by reporter Connie Bruck, who has been on leave from *The American Lawyer* since September 1985 to write a book for Simon & Schuster on the Wall Street firm and its junk-bond clients. The project grew out of an Ivan Boesky profile Bruck wrote for *The Atlantic*.

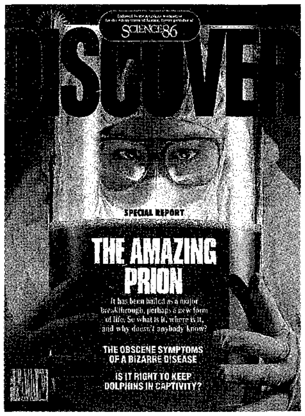
Bruck has spent almost a year talking to Drexel Burnham executives, including chairman of the board Robert Linton, CEO Frederick Joseph, and managing director Martin Siegel. She was waiting for senior executive vice-president Michael Milken, who runs the junk-bond operation out of the firm's Beverly Hills office, to agree to an interview when the U.S. Attorney and the SEC began issuing subpoenas to Drexel Burnham officials.

"The government investigation will now be part of my book," says Bruck. "Despite what has happened, the people at Drexel are still taking my calls."

THE WALL STREET MOVIE SWEEPS

Paul Bluhdorn, son of the late Charles Bluhdorn, the founder and longtime chairman of Gulf & Western, is trying to cash in on the Ivan Boesky insider-trading story. Bluhdorn has teamed up with former Paramount Pictures production vice-president Peter Bart, who has been a reporter for both the *Wall Street Journal* and the New York *Times*, to try to win what they call the "who-can-make-the-first-hot-Wall Street-movie sweepstakes."

Bluhdorn and Bart are developing a screenplay, which Bart wrote, about "an innocent M.B.A. who comes to Wall Street, lands a job at a hot investment-banking firm, and becomes involved in a steamy office romance and a steamy insider-trading scandal all at the same time." The working title: *Filthy Rich*.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DISCOVER

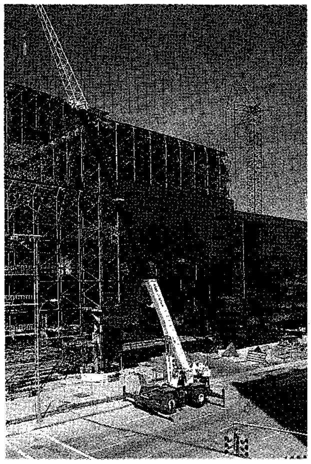
TIME RUNNING OUT ON *DISCOVER*?

Is Time Inc. having second thoughts about *Discover*? Time Inc.-ers were asking that question last week after a rumor circulated through the Time & Life Building that the magazine—which industry experts estimate has lost the company $50 million—would soon fold.

Discover, which was launched in 1980, was given

Photographs: top, David Burnett/Contact Press Images; center, Patrick McMullan.

NODES IN THE NEWS...TRUMP TROUBLE...A TOUCH OF THE POET...EAST SIDE EDIBLES



THE CONVENTION CENTER

THE ODEON

SYLVIA PLATH

new life last summer when Time Inc. bought the subscription lists of *Science 86* and *Science Digest* and added 625,000 of their readers to *Discover*'s subscription list. The magazine—which offered advertisers those new subscribers at no extra cost for a full year—has since increased its ad pages by 5 percent. Twenty-one percent of the *Science 86* readers whose subscriptions to *Discover* expire this year have decided to renew, a figure Time Inc. says is above "the industry norm." There are no figures for *Science Digest* renewals.

A Time Inc. spokesman says, "I can't say what will happen in the future. But we do not plan any announcement like that now. *Discover* is more than performing up to our expectations."

NEW YORK'S NODE-IEST CASES

The fight over those famous nodes at the Jacob K. Javits Convention Center—the troublesome steel balls that inspired a center official to pen "Ode to a Node"—has moved to the courts. The Convention Center Development Corporation and the Karl Koch Erecting Company, the firm responsible for the center's Tinkertoy-like frame, have sued each other over who should pay extra costs incurred in building the convention center. It was two years behind schedule and $110 million over budget, largely, center officials say, because small cracks were found in the nodes.

On November 14, the Development Corporation sued the construction company, charging breach of contract, breach of warranty, and negligence. Then, on November 20, the company sued the Development Corporation for over $8.5 million in costs resulting from delays caused by Convention Center mismanagement. It claimed the center "wrongfully rejected" some of the steel balls that held the frame together.

The Koch company's lawyer had no comment on the case. A Convention Center spokesman said, "We will ask the court to dismiss their suit. We think they filed it only because we sued them."

TRUMP THEATERS RILE EAST SIDERS

Donald Trump wants to put five movie theaters in the condominium tower he plans to build on the site of the New York Foundling Hospital, on Third Avenue between 67th and 68th Streets, and his new Upper East Side neighbors are already organizing in opposition. Trump needs a zoning change in order to build the theaters, which would have a total of about 1,900 seats.

"It's the least-theatered area in the United States," Trump says. "Having the movie theaters there will be great for that neighborhood." But Halina Rosenthal, president of the Friends of the Upper East Side Historic Districts, says, "This won't be doing us a favor. It will mean more people, more taxis, more food on the sidewalks. We would settle for one or two theaters, but not five. Trump did a marvelous thing on the Wollman Rink; let him do a marvelous thing on Third Avenue."

ODEON CREW OPENING UPTOWN

The Upper East Side is going to get its own version of the Odeon. Patrick Clark, David Coon, and Serge Remple, the chef, manager, and former sous-chef of Mayor Koch's lunchtime haunt, are planning to open an uptown spot that they describe as "the best of the Odeon."

Clark says the restaurant, which they hope to have open next fall, will serve "new American cuisine that will be more elaborate than what we're serving at the Odeon. With our own place, we'll be able to take more risks, like serving game, venison, and squab, putting foie gras on the menu, and using white truffles when they're available. We plan to put together a cuisine that will rival Le Cirque's."

PLATH SISTER-IN-LAW BATTLES BIO

Sylvia Plath's sister-in-law Olwyn Hughes—the literary agent for the poet's estate—is squabbling with Simon and Schuster over a Plath biography scheduled to be published next year. The book, by Linda Wagner-Martin, a Michigan State University professor, is one of two Plath biographies in the works. Viking has signed Hofstra University professor Paul Alexander to write one, due out in 1989.

Last week, Hughes, the sister of Plath's husband, Ted Hughes, wrote the book's editor, Bob Bender, to complain about early drafts the author had shown her. "Linda takes the point of view that Sylvia was the angel and Ted is a devil, and won't be changed from it," Hughes says. "The remarkable thing about Ted Hughes isn't that he left Sylvia, but that he stayed with her so long." But Wagner-Martin says, "I've never blamed all of Sylvia's problems on Ted. Since the first draft, I've added more episodes that represent the complexity of Sylvia's emotional state in her last years. I think Olywn is reading to find what she wants to find."

Photographs: top, Peter Mauss/ESTO; center, Ted Hardin; bottom, Rollie McKenna.

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MAKING MONEY THE OLD-FASHIONED WAY

The Pursuit of Earning Power

"WE'RE GOING BACK TO BASICS—TO OLD-fashioned profit growth," says Lee Cooperman, co-chairman of the investment-policy committee of Goldman, Sachs & Company. "There'll still be takeovers," adds Charles Miller, president of the Criterion Group, a Houston money-management giant that runs nearly $13-billion in assets. "But they won't be a driving force or a major element of the market. Where you'll make the money is where you get the earnings."

Those two comments represent Wall Street's overriding view on the big market story for 1987—a swing away from speculation on corporate takeovers to a focus on real earning power. The Boesky scandal is a major reason for this projected shift. With a grand jury said to be investigating Drexel Burnham Lambert, whose junk-bond offerings led to many takeovers, the future vigor of the mergers-and-acquisitions game is now in question.

But Boesky isn't the only reason the game is changing. A number of financial pros—though by no means all of them—see a peppier economy taking hold in 1987, after two years of stagnation. If that scenario unfolds, stock prices are likely to head higher to reflect better corporate profits—though it's not clear how quickly the response would come. Some pros believe any sharp rise above the 2,000 level in the Dow will have to wait until the second half of the year, given the big market advance—over 1,100 points in the Dow—since August 1982. (It was in the low 1,900s last week.) In fact, a number of pros think a 2,000 Dow would be a signal to sell. They theorize that a sharp sell-off—essentially a correction to clean the air—would be needed before the market could resume its upward trend.

Such conflicting views are enough to confuse any investor. That's why Cooperman (as well as many others) argues that the key to making money is to be a stock-picker, not a market player. And to Cooperman that means "it's time to play earnings again."

His top stock picks—companies he believes can achieve earnings gains of 15 percent or more next year—are AMR, Dayton Hudson, Digital Equipment, Federal Express, Johnson & Johnson, Syntex, and Teledyne.

Financial companies, notably savings-and-loan associations and property and casualty insurers, are rated by Cooperman as the cheapest stock groups in the market. In S&Ls, he favors H. F. Ahmanson and Great Western Financial; in insurance, American International Group and Chubb.

Cooperman describes the market as being "in the seventh inning of a ball game." It's mature, but the primary trend is still up, he says, because the phenomena that typically appear at the end of a bull market are not yet evident—for example, the economy slipping into a recession, a restrictive monetary policy, stocks being overpriced relative to bonds, companies issuing much more stock than they are buying back, accelerating inflation, and investor euphoria.

Cooperman figures the market has the momentum to produce a 2,000 Dow before year-end, but then he sees the risk of an eventual sell-off, to the mid-1,700s. Most of the easy money has already been seen, he says.

Miller and Gary Helms, head of the equity department at Criterion, have similar forecasts for the first half of next year. They see the Dow falling to around 1,700, possibly even 1,650, before rebounding to between 2,100 and 2,300 by year-end. They reason that the market will be hurt in the first half by a better-than-expected economy that will frighten the big institutional investors. The main reason: the threat (which Criterion thinks will be a reality) of higher inflation—about 4 to 5 percent—and higher interest rates. Miller and Helms see corporate profits rising 15 percent next year after a flat-to-down showing this year.

Their scenario for a more robust economy assumes a buildup of inventories at the manufacturer and customer levels, increased exports, some trade restrictions, and a slight improvement in capital spending.

Consumer-spending growth isn't expected to be as strong next year, dropping from around 5 percent in 1986 to 3 percent in 1987. But Miller and Helms think it will still be solid enough to contribute to economic growth.

Despite their fears about the first half, Miller and Helms expect certain stock groups—especially those that are sensitive to economic changes—to buck the market because of sharply improving earnings and to produce solid market gains. Among their favorites are paper/forest products (especially James River and Georgia-Pacific), chemicals (Dow and American Cyanamid), and technology (Digital Equipment and Hewlett-Packard). They also like the oils, namely Exxon and Mobil, and General Electric, Squibb, and Merck.

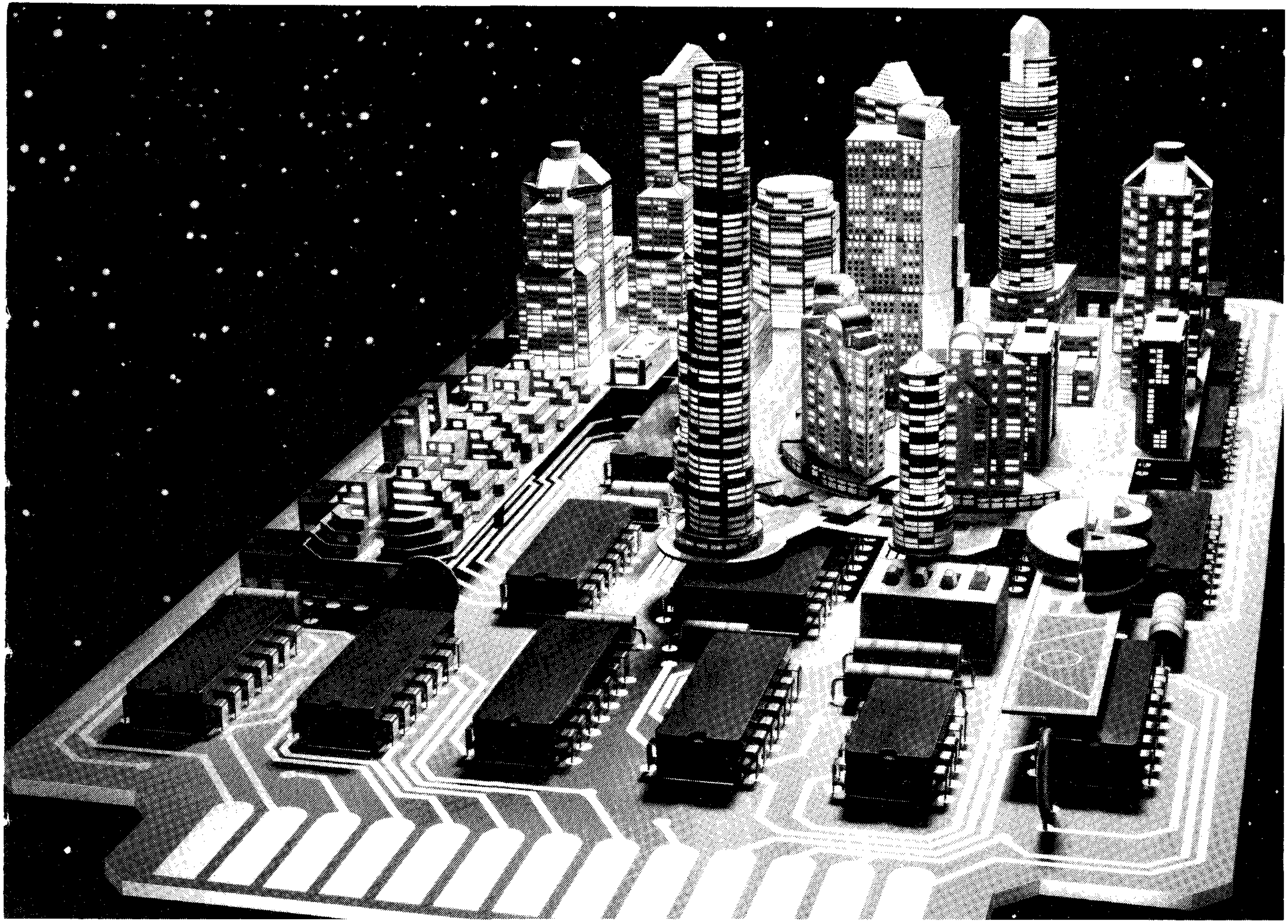
Companies that are especially sensitive economically decorate a list of the projected twenty biggest profit gainers for 1987 (chart). The earnings forecasts are based on estimates covering 3,500 companies from over 2,500 securities analysts at 135 brokerage firms. The data

GREAT EXPECTATIONS

Top Projected Earnings Gainers in '87

Company	Est. 1986 earnings per share	Est. 1987 earnings per share	Percent gain in '87 over '86
Texas Instruments	$1.34	$7.40	452%
American President Companies	.51	2.40	371
W. R. Grace	.66	2.61	296
Stone Container	1.26	4.45	253
UAL	1.64	5.79	253
Northrop	1.46	4.96	240
Home Group	1.08	3.60	233
Orion Capital	1.12	3.62	223
B. F. Goodrich	1.33	4.00	201
Whitehall Corporation	1.06	2.97	180
Beneficial Corporation	2.03	5.61	176
Texas Air	1.50	4.01	167
Continental Airlines	1.07	2.83	164
Kansas City Southern	.96	2.46	156
Resorts International	1.12	2.83	153
Great Lakes Forest Products	1.05	2.39	128
SEI Corporation	.61	1.38	126
NAC Re Corporation	1.06	2.37	124
AccuRay	.80	1.78	123
Chesapeake Corporation	1.21	2.67	121

NOTE: Earnings represent a consensus of estimates on companies that are projected to earn more than 50 cents a share.
SOURCE: IBES, a service of Lynch, Jones & Ryan.



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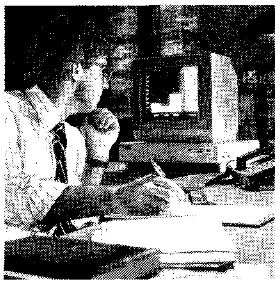

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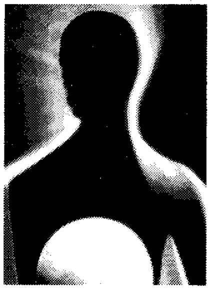

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were gathered by the Institutional Brokers Estimate System (widely known as IBES), a service of the New York–based Big Board brokerage firm of Lynch, Jones & Ryan. IBES confined its analysis to companies with at least three estimates and a minimum earnings projection of 50 cents a share.

Texas Instruments, the kingpin of the semiconductor industry, is projected by analysts to be the top profit gainer for 1987. Its earnings are expected to rise 452 percent—from an estimated $1.34 a share this year (the average of all the projections) to $7.40 next year. American President Companies, the big shipping company, comes in No. 2, with a projected 371 percent gain, followed by W. R. Grace, with an estimated 296 percent rise.

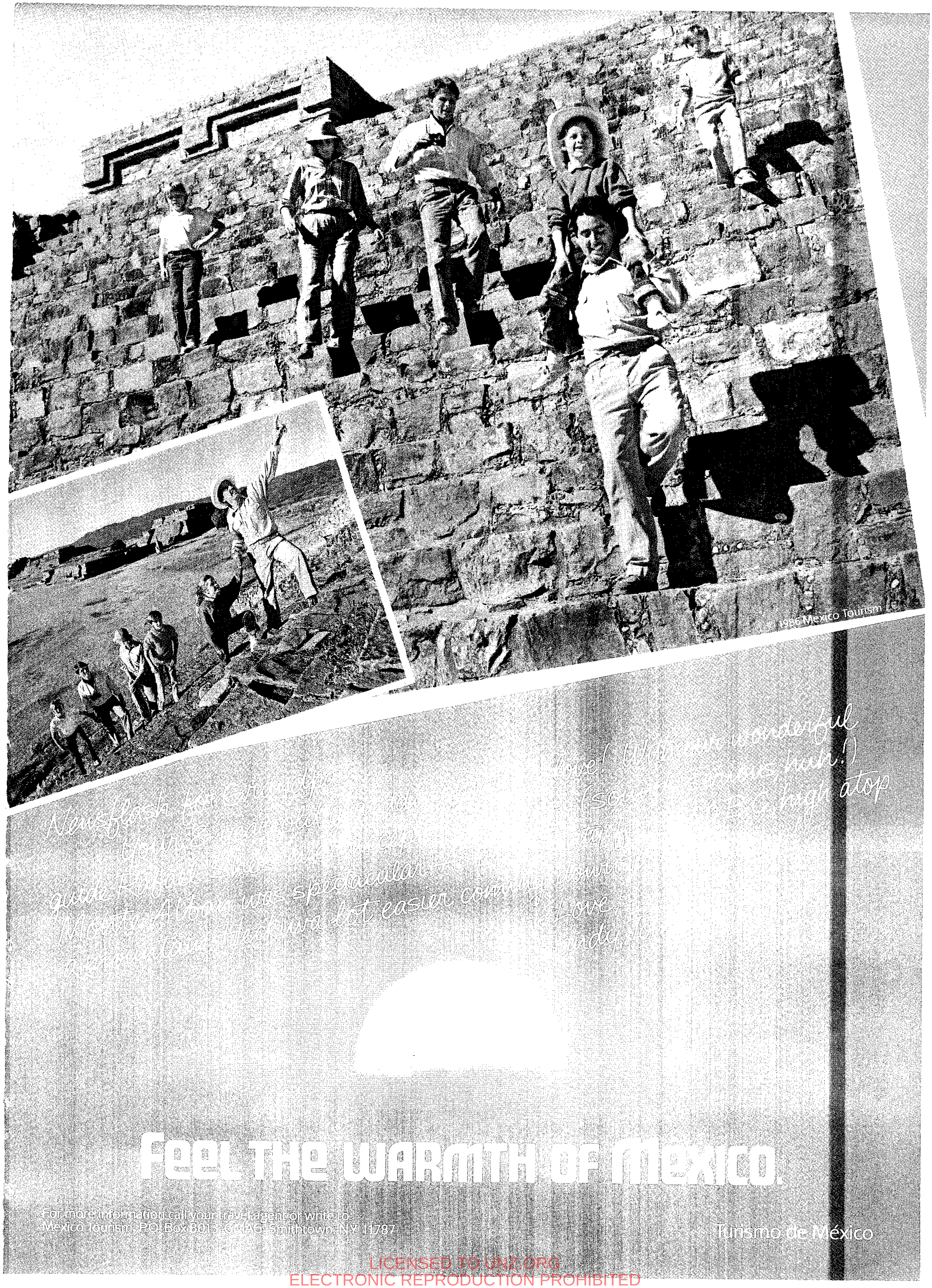
Chuck Royce, one of the superstars of the money-management game and a value-oriented market player, thinks the most significant trend next year will be a dramatic shift in market leadership from big companies to small companies. "We're in a transition where the stocks of the large companies, which have benefited from the restructuring of corporate America, will run out of steam," says Royce. He's the president of Quest Advisory, a New York–based money-management firm that runs three mutual funds with combined assets of about $500-million.

Royce points out that smaller stocks, as measured by the NASDAQ Industrial Index, are down about 9.7 percent since mid-1983. On the other hand, he says, many bigger companies, such as those in the Dow or in the S&P 500 index, are up roughly 60 to 100 percent since mid-1983. It's the greatest period of underperformance (big versus small stocks) since 1972 to 1974, Royce says. In fact, he thinks next year will show only modest gains—about 5 percent or so—for the Dow and the S&P 500. These major market averages, he argues, have simply reached a peak.

Royce thinks small companies have the ability to achieve gains of at least 50 percent over the next several years. A key element here is earnings growth—on the order of 20 to 25 percent a year, according to his projections.

Six favorites are Garan, a children's-apparel-maker; Harper Group, an international freight forwarder; General Ceramics, a maker of ceramic components for the electronics industry; Goody Products, a manufacturer of women's hair-care accessories; Intermet, an operator of steel foundries; and LeaRonal, a supplier of electroplating to the electronics industry.

For the thinking investor, says Royce, the key for 1987 is not whether the market is headed up or down—but that "small is beautiful again." ■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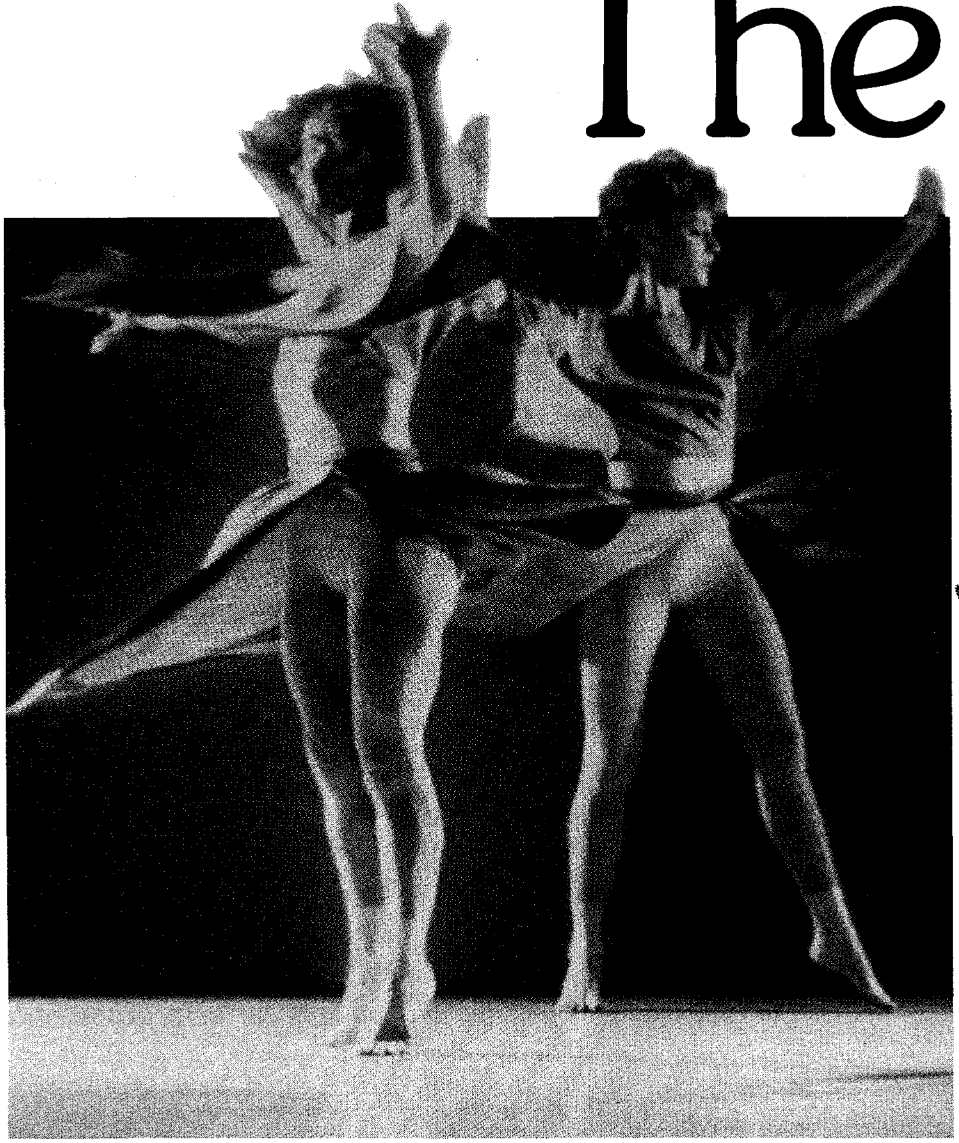
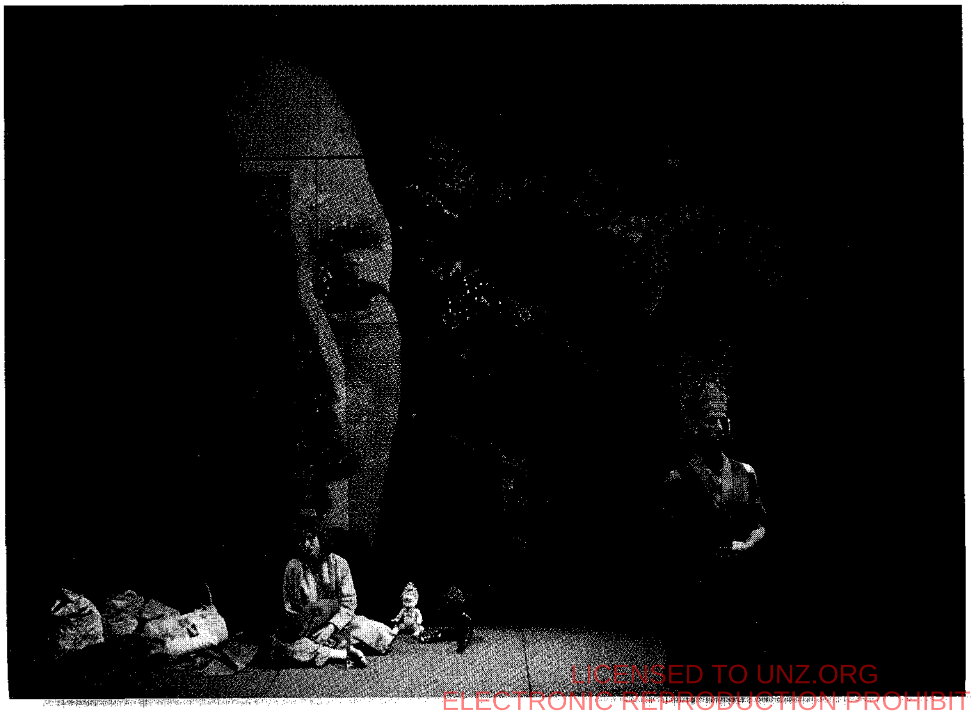
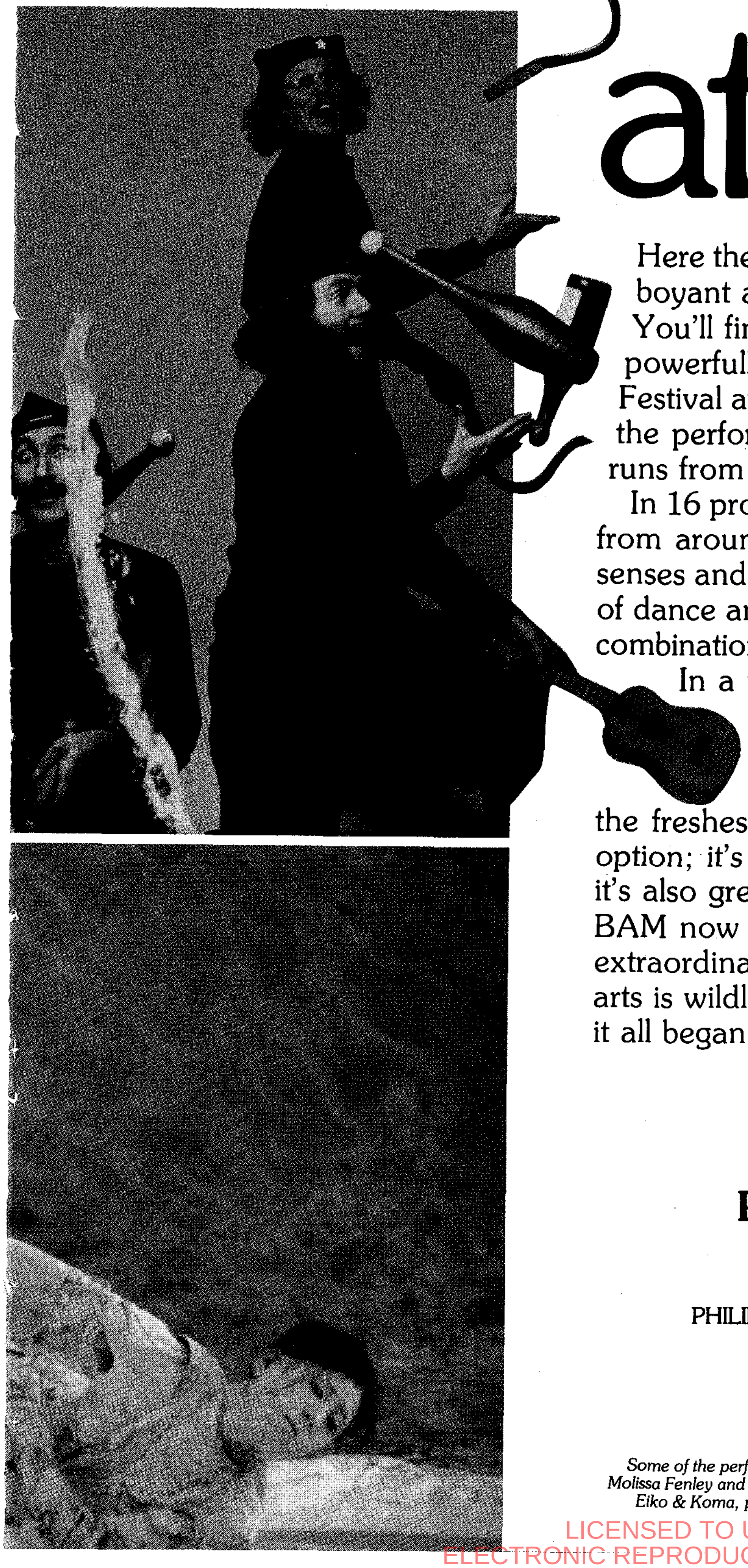
The Next





Wave begins at BAM!



Here they come, the exciting and surprising, the flamboyant and inspiring, new ideas in the performing arts. You'll find them all, from the delightfully daffy to the powerfully poetic, at the Fourth Annual Next Wave Festival at BAM, America's oldest (and newest) center for the performing arts, the Brooklyn Academy of Music. It runs from October 7 through December 30.

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Some of the performers appearing in the 1986 Next Wave Festival; pictured clockwise, from upper left: Molissa Fenley and Dancers, photo by Chris Callis; The Flying Karamazov Brothers, photo by Paul Schraub; Eiko & Koma, photo by Philip Hipwell; Joy Ehrlich and Ardai Baharmast in The Impossible Theater, photo by Erik Kvalsvik.

Star Tech/Phoebe Hoban

THE TALK OF THE TOTS

Garrulous Gifts

WRINKLES THE DOG BEGINS TO WHIMPER in the backseat of the taxi. "I'm good. Don't you want to kiss me now?" he begs. Baby Talk chimes in: "Peekaboo! Feed me!" she demands, making loud sucking noises. "Don't worry," I assure the cabbie, who thought he had picked up just one passenger. "You haven't entered the Twilight Zone. It's only a couple of toys."

The driver turns up the radio; he's definitely not amused. But toy-makers are betting that kids will flip for stuffed animals and dolls that speak for themselves. Move over, Transformers—toyland is once again turning on to technology.

The new breed of "interactive" playthings comes hot on the trail of Teddy Ruxpin, a bear with a built-in cassette player that is the top-selling talking toy in the country, though it seems Neanderthal compared to the current generation. Worlds of Wonder began selling Teddy Ruxpin last fall, and within six months had shipped 1.4 million bears, making Teddy the most popular new toy on the market since the Cabbage Patch Kids. Teddy owes both his speech and "animagic" to digitally encoded tapes that move the bear's eyes and mouth in sync with stories and songs.

But things evolve fast in this business: Already the cassettes have been replaced by microchips; instead of prerecorded messages, the latest personalities contain sensors that enable them to respond to sound, motion, or touch (and sometimes all three), spontaneously generating synthetic speech. "As the whole world becomes more home-entertainment-oriented, interactive toys will become part of that revolution," says Robert Galoob of Lewis Galoob Toys, which makes two electronic characters, Baby Talk and Smarty Bear.

Squawking Silly Goose.

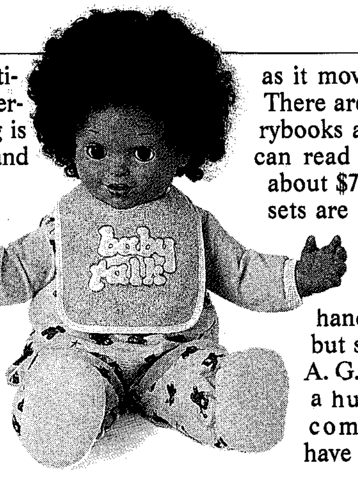
Where the chips fall is ultimately not as important as overall play value. "The key thing is to design a good toy," says Rand Siegfried of Galoob. "Technology is not always the answer." In fact, the relatively primitive cassette talkers are outselling the more sophisticated chip chatterers. "Talking toys will definitely be the driving force in the industry for 1987 and 1988," says Paul Valentine of Standard & Poor's. They may be trendsetters, but this year these conversation pieces will account for only about $550 million in retail sales—still just a fraction of the $12-billion retail toy industry.

Talk isn't cheap: Toy prices range from about $30 to $100 (and vary depending on the store), but that's not stopping parents from snapping up the chattering playthings for Christmas. "People paid $65 for Cabbage Patch Kids," points out Rick Anguilla of *Toy & Hobby World.* "And they didn't even do anything."

Worlds of Wonder clearly thinks there can never be too much of a good thing. The company has expanded its line of animated toys to include half a dozen new characters, including some all-time winners: Snoopy, Charlie Brown, Goofy, Mickey Mouse, and Mother Goose. About a dozen cassettes and books provide additional stories. And Teddy Ruxpin has a new sidekick, Grubby, the "octopede" who plugs into the bear's tape recorder in order to speak. (The Peanuts and Disney characters work on the same principle—Charlie Brown plugs into Snoopy, for instance.) The toys sell for $50 to $80, and the tape-and-book packages cost about $15.

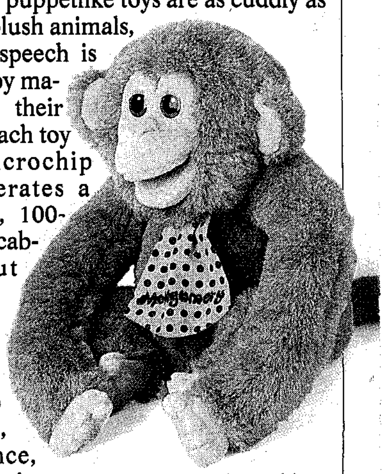
Playmates' Cricket, a 25-inch strapping blonde, is another winner in the cassette-talking category. She is the second-best-selling talking toy nationally (followed by Baby Talk). The doll has an optional series of outfits and cassettes—from Party Time to Exercise Time—and she moves her mouth and big blue eyes realistically as she speaks. (Slip in a rock tape, and Cricket does a great Madonna.) The doll costs about $100, and the accessories sell for $10 to $18.

For *Sesame Street* fans, Ideal makes a talking Big Bird. The character sings and tells stories in its original television voice as it moves its eyes and beak. There are seven tapes and storybooks available, so the child can read along. The toy costs about $70, and tape-and-book sets are $12.


Baby Talk is a high-tech gabber.

Nolan Bushnell, the video-game pioneer, has tried his hand at electronic pets, but so far his Petsters and A. G. Bears have not been a huge success. Now his company, Axlon, may have a winner with six simple but appealing hand puppets called Party Animals. They have light sensors and make noise when their mouths are opened. The puppets were designed by one of Miss Piggy's creators. Besides Silly Goose, there are Tetrazini Turkey and Dippity Dolphin. The Party Animals sell for about $25.

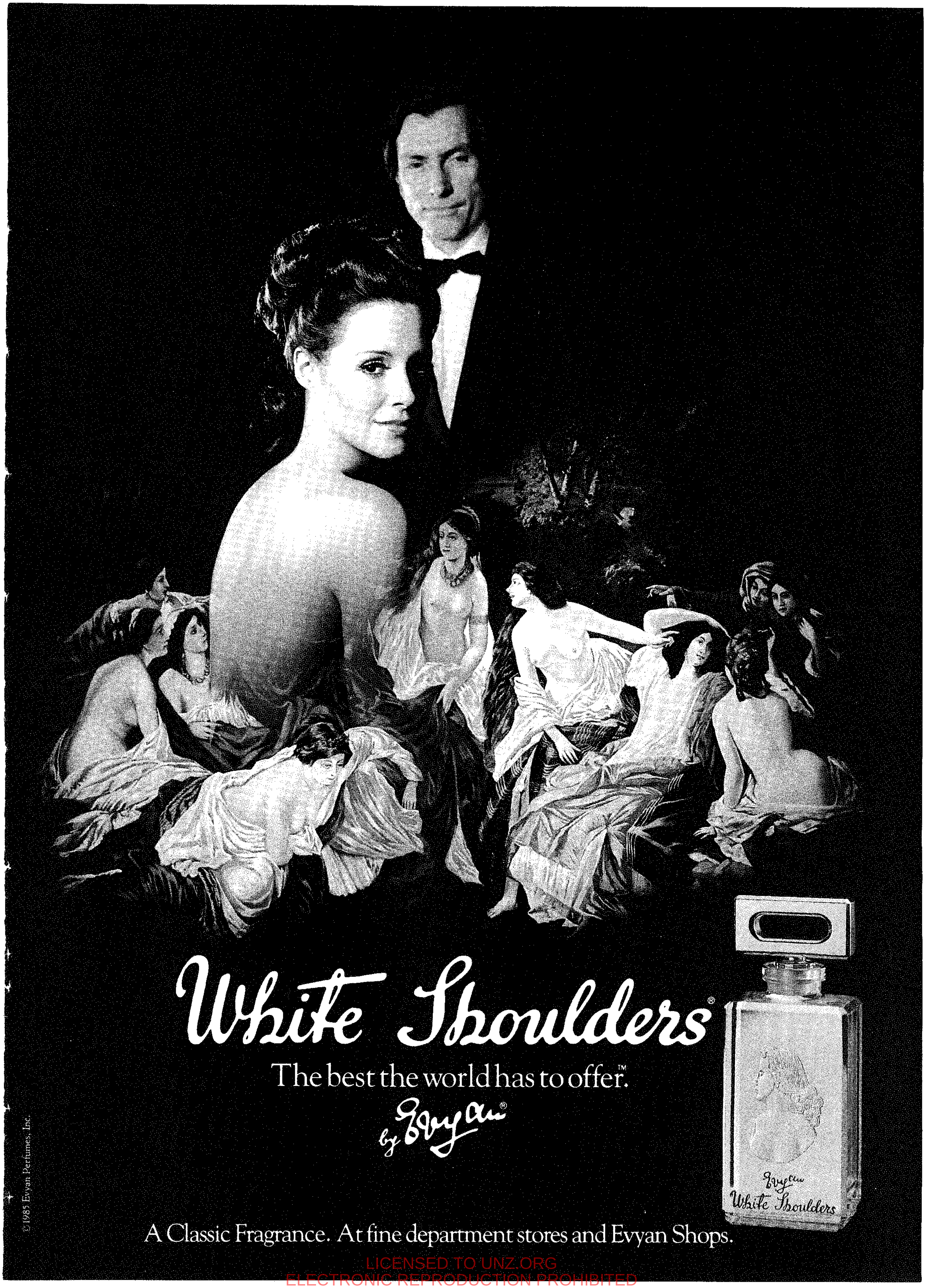
Hasbro has created two Yakity Yaks, called Bingo Bear and Monkgomery Monkey. These puppetlike toys are as cuddly as standard plush animals, but their speech is activated by manipulating their mouths. Each toy has a microchip that generates a 400-word, 100-phrase vocabulary, but they often speak in non sequiturs. Ask Bingo his name, for instance, and he may inquire, "Are your knees made of cheese?" The toys also contain sensors so that when they are scratched or hugged, they will respond appropriately. Additional speech cartridges provide 200 new words (each comes with a different outfit). Dr. Bingo and Space Bingo kits should be out by Christmas, Safari Monkgomery in January. The toys sell for about $70 and the speech modules for $20.



Monkgomery, a micro-chimp.

Coleco's Talking Wrinkles is higher up on the evolutionary scale. The soft stuffed dog works as a puppet and an "auto-talker." His smarts come from an eight-bit microprocessor and a 256K memory that randomly generates more than 1,000 subtly varying phrases. The

Photographs by William Guillen.



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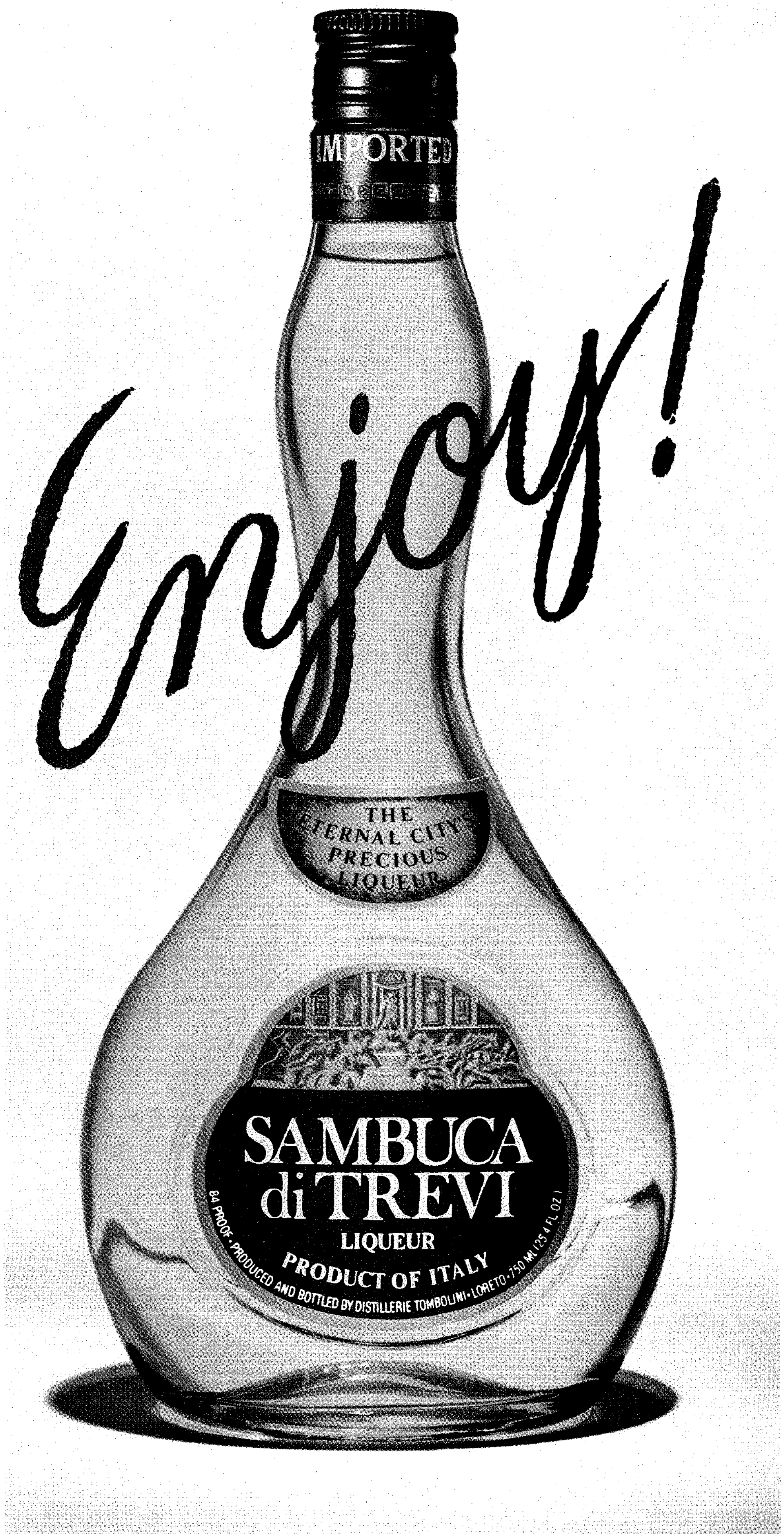
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dog responds to sound and touch, as well as to having his mouth moved by hand. To produce Wrinkles' dog sounds, Coleco digitized the barks, growls, and pants of a real puppy. And his tone of voice is unusually expressive when he assembles phrases like "I want a hug . . . now" and "Was I a bad Wrinkles?" The pup also has frequent mood swings; he will continue to talk to himself for quite a while before nodding off (indicated by snores and a faint, final "bye"). But when his tickle button is pressed, the hysterical giggles are infectious. Wrinkles barks out the melodies to five songs and, when given his bone, audibly drools. With such a big electronic ego, this dapper dog, priced at around $75, may be more amusing to adults than to children.

Worlds of Wonder has also played with chip technology: Pamela the Living Doll is its first experiment. The 21-inch blonde doll contains seven touch sensors, a sound-activated random-speech chip, and a 64K ROM that stores vocabulary. Touch her nose and she asks, "Do you like my nose?" Press her lips and her question is "Would you like a kiss?" Pamela "speaks" with a genuinely child-like voice, but her mouth does not move—somewhat disconcerting, given her otherwise lifelike face. Pamela will chat about playing with kitty or the ball until she is shut off. Her vocabulary expands with six 32K voice cards that plug into her back; they include cards for birthday parties, the zoo, beach trips, or shopping, and each comes with a book of decals. She costs $50, and additional voice cards are $13.

Talking Wrinkles speaks for himself.

Lewis Galoob's Baby Talk has a more limited vocabulary—sixteen basic phrases in about 100 combinations—but boy, can she smack her lips and bat her eyelids. Available as either a black or white baby, this doll knocks the socks off little girls. It is made out of very soft, flexible plastic, and its mouth and eye movements are frighteningly realistic. Baby Talk responds to touch and sound in a sweet, babylike voice. (Occasionally, however, her grunts and snorts sound like something from *The Exorcist.*) "I'm

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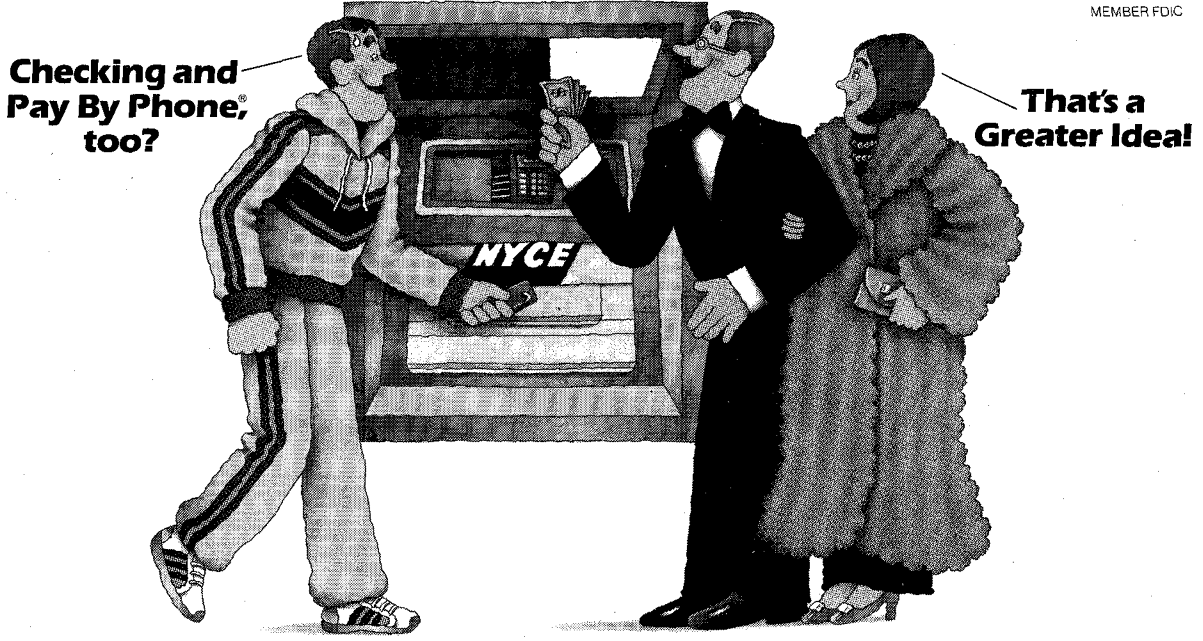
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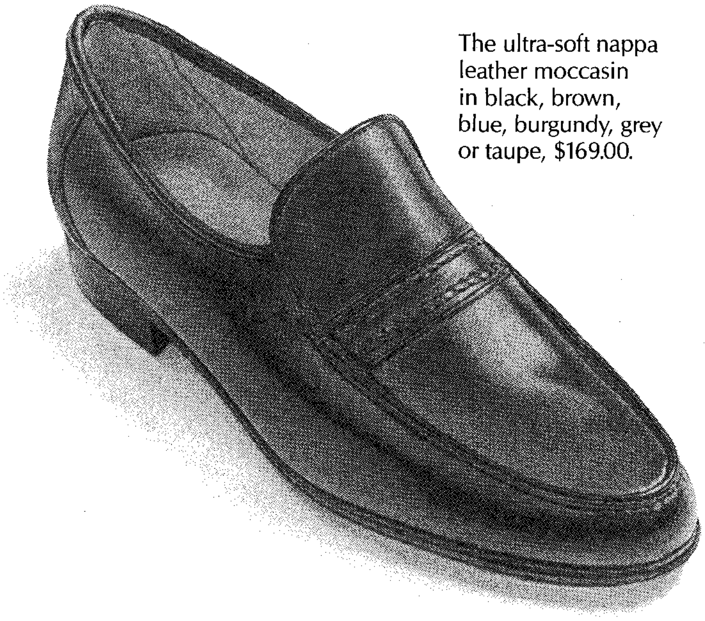

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hungry, Mommy. Feed me" becomes "That was good" after she gets a bottle. As she is "feeding," Baby Talk gurgles and sucks. "Pick me up," "Turn me over," and "Let's play" are other requests. "I'm sleepy" lets "Mommy" know that Baby Talk is winding down. The doll sells for about $70.

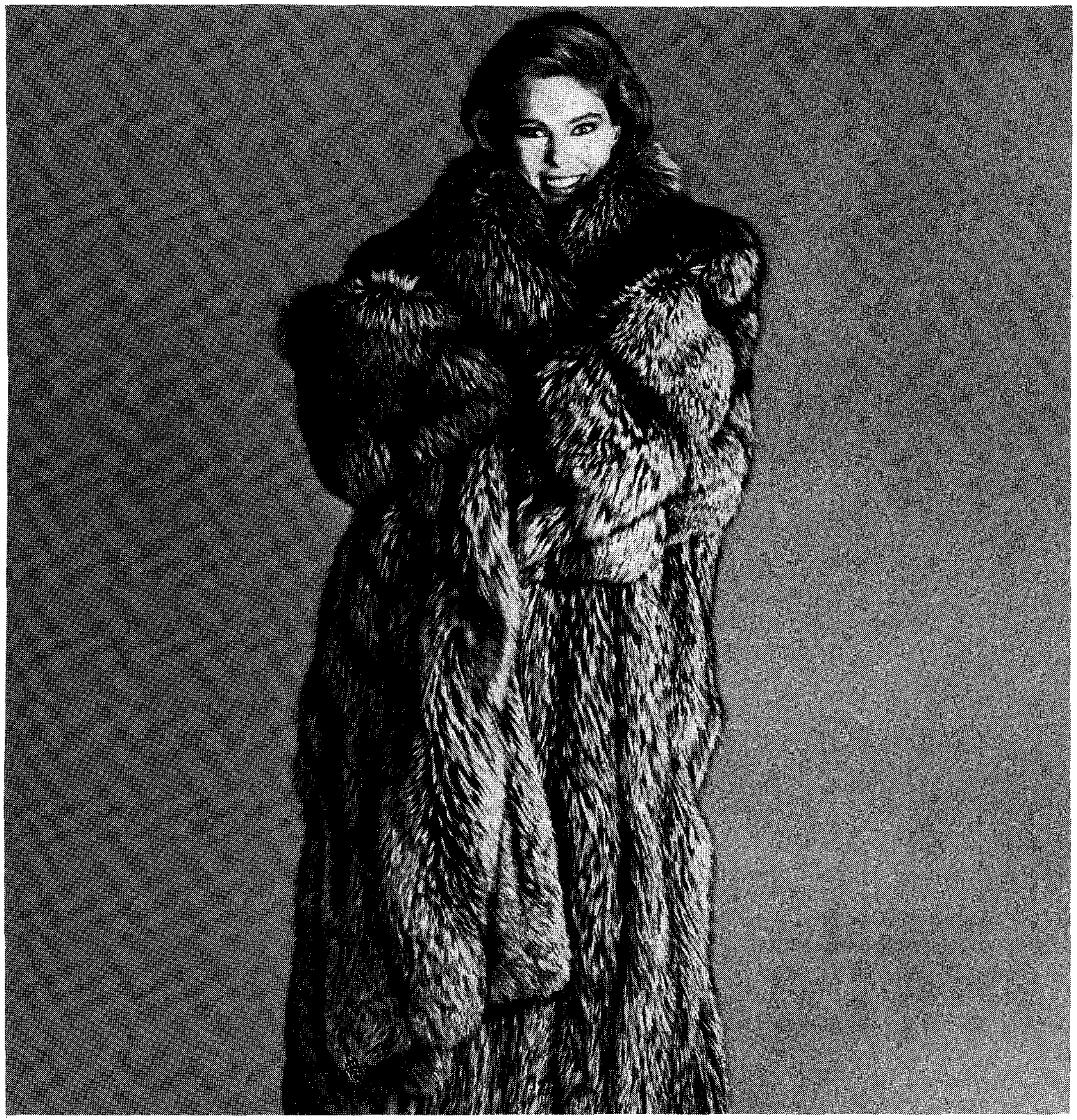
Cricket is not just a dumb blonde.

The company's other Talk-a-Tronic toy, Smarty Bear, is not nearly as popular, but it is the first talking toy with its own interactive videocassette. The bear can be plugged into a Smarty Box that connects to your VCR. Various adventure tapes are available with live action and an animated character named Argyle, Smarty Bear's nephew. As the tape plays, Argyle and Smarty Bear talk to each other. This toy doesn't really seem to need a child—just its own TV set. However, it does suggest some intriguing possibilities for kids, toys, and tapes all playing along together. (Talk about electronic baby-sitters.) Smarty Bear sells for about $65; tapes are $20.

"Toys will continue to simulate more and more of those lifelike traits that children have always imagined," promises Bob Goldberg, chief of marketing at Worlds of Wonder. Already on the drawing board are toys with voice-recognition chips that will enable them to respond intelligently to specific sentences. The next step will be toys that can read; Galoob is working on a doll called Teach Me Baby that can scan and memorize words in a special storybook and then play learning games with the child.

But for now, most people seem delighted with toys that merely make small talk. "They are fascinating not only to children but to adults," says Angela Bourdon of Toys "R" Us. And toy-makers say that some classics may soon become conversational. "We think talking technology is applicable to a great many toys," hints Coleco's Barbara Wruck. Could she mean chatty Cabbage Patch Kids? Is nothing sacred? We can only pray that Ken's and Barbie's lips remain forever sealed. ■

The "I stopped smoking" coat.



An accomplishment as monumental as kicking the cigarette habit deserves a reward. In fact, lots of things happen all the time that justify going out and treating yourself to a significant something.

So even if you never smoked a single cigarette, think a minute. Hasn't something spectacular happened to you lately? Like, say, landing that terrific new job? Or meeting that interesting new man?

Congratulations.

This is the perfect time to come to Antonovich and get yourself a celebratory fur.

The one in the picture? Glad you asked. It's fox. *Silver* fox. The kind that glistens at the ends with a slinky, silvery glow.

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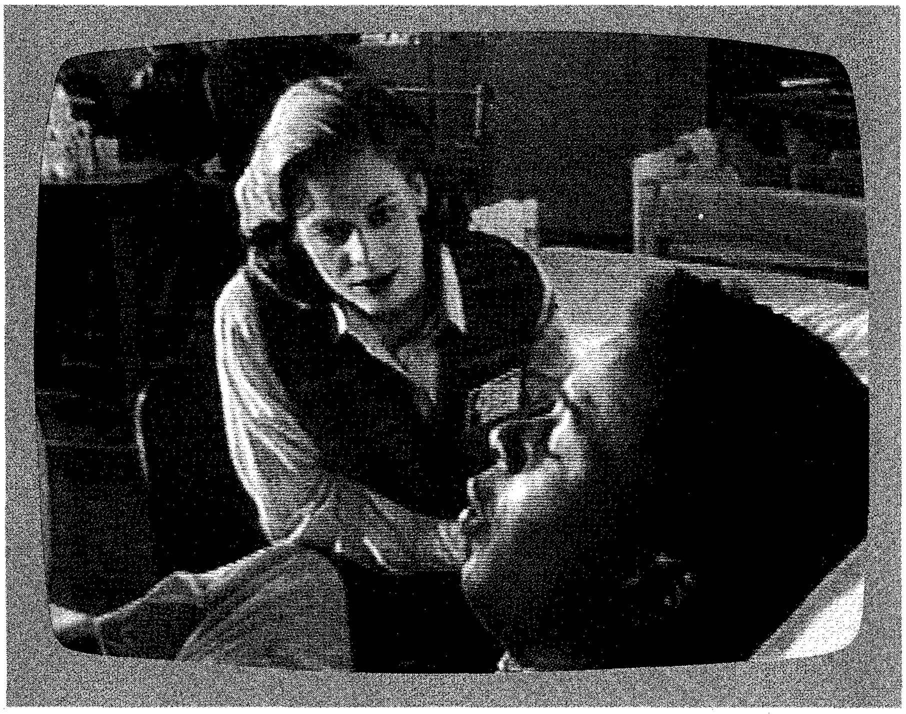

HEART-TO-HEART: *Aetna's mini-dramas send a message of quality insurance.*

Aetna's Poignant Spots

PERHAPS IT'S THAT IN AN AGE OF FIFteen-second spots, commercials spanning a full minute seem like extravaganzas on the order of *The Life and Adventures of Nicholas Nickleby.* Or perhaps it's because the characters in these mini-films seem so lifelike, their stories so emotionally charged. Or perhaps it's because they are so well produced. Whatever the reason, the new commercials for Aetna Life & Casualty Company have extraordinary appeal. With them, the nation's twelfth-largest corporation becomes the latest insurer to discover the power of poignant advertising.

And what poignant advertising it is. Of the four commercials, which together cost $2 million to produce, the most compelling is the story of an inconsolable truck driver who lost an arm and must struggle to regain the ability to work. He is helped by an inspiring nurse consultant from Aetna.

"We're making progress," she tells the driver, James, at the beginning of the commercial. "Do me a favor," he replies in a disgusted tone, "don't cheer me up," and then settles back in his hospital bed. "James, you lost an arm. That's not the end of the world," the Aetna woman tells him. "I lost my work," he says. "I'm a liability." But this Florence Nightingale is not so easily discouraged. "You're not going to accept that," she urges. "You're too good."

In the following scenes we see just how good James is: He masters one-arm chin-ups and learns to use a prosthetic hand to negotiate the modified stick shift on his rig. Along the way, voice-overs (including, presumably, the foreman of the trucking company) deliver an oblique message: "A company with people like that woman has got something going for it." The commercial ends with the nurse needing a ride home. She asks James if a lift is not out of his way, and he replies, "There's nowhere out of my way as far as you went for me." Tears well up.

A second commercial traces a Thai immigrant's success story as told by a businessman who witnessed it. The refugee owner of a hardware store dreams, takes risks, makes plans, and with Aetna's help, builds his tiny shop into a giant empire. At the end, when the narrator gropes for words to toast "Lu's" success, he comes up with "Your people, the spirit, all of it, the best." Lu listens, then adds, "One more best, my friend. Best country." More tears.

Eyes moisten again, during another fact-based ad. A tornado devastates a Texas town, and even though the Aetna agent himself is wiped out, he heroically pulls himself together to serve his neighbors. Later, one of them says, "I learned two things this week, George. Twisters are even worse than everybody said . . . and you're even better."

In the last of the four beautifully filmed spots, a young woman reminisces about her father, "the senior Dr. Macy," who "somehow mysteriously stopped people from being afraid." Now a doctor herself, she faces a traditional medical problem: She must level with a patient about the restrictions he'll face in life. The voice-over points out that although medicine has changed, the need to feel secure hasn't.

Each one of the spots carries the same tag line—"Aetna, I'm Glad I Met Ya' "—the company's trademark since 1982. And none of these ads pack a straight sales message. Instead, they suggest that the people at Aetna are the best in the business. "We're not selling any specific product with a direct sales proposition," says Norm Carrier, senior vice-president of Jordan, Manning, Case, Taylor & McGrath, the agency that has handled Aetna since 1976.

From the mid-1970s through 1981, Aetna's advertising focused on public-policy issues. One print ad from that period showed an irate patient in his hospital bed, with the headline "FIFTEEN HUNDRED DOLLARS FOR EVERYTHING, AND THAT'S MY FINAL OFFER!" The accompanying copy talked about the absurdity of a medical-care consumer being concerned about cost. Another ad decried the excessive damage awards encouraged by "America's dis-tort-ed tort-law system." The point of these and similar ads was to show that Aetna was working to make health care and insurance affordable.

Such issues still rankle Aetna's management and play havoc with the price of insurance, but when James T. Lynn took over as chairman nearly two years ago, the insurer's priorities changed. Aetna sold its telecommunications-satellite firm and an urban-development corporation, and turned its attention to employee benefits, commercial casualty insurance, and individual policies.

Lynn focused the company's goals: to be the best in the businesses it already knew (insurance and financial services), and to differentiate the Aetna product from competitors' in terms of perceived quality. "This was a shift—image building became our highest priority, after four years of advertising to improve our name recognition," says Louis Capozzi,

Photograph by Donal Holway.

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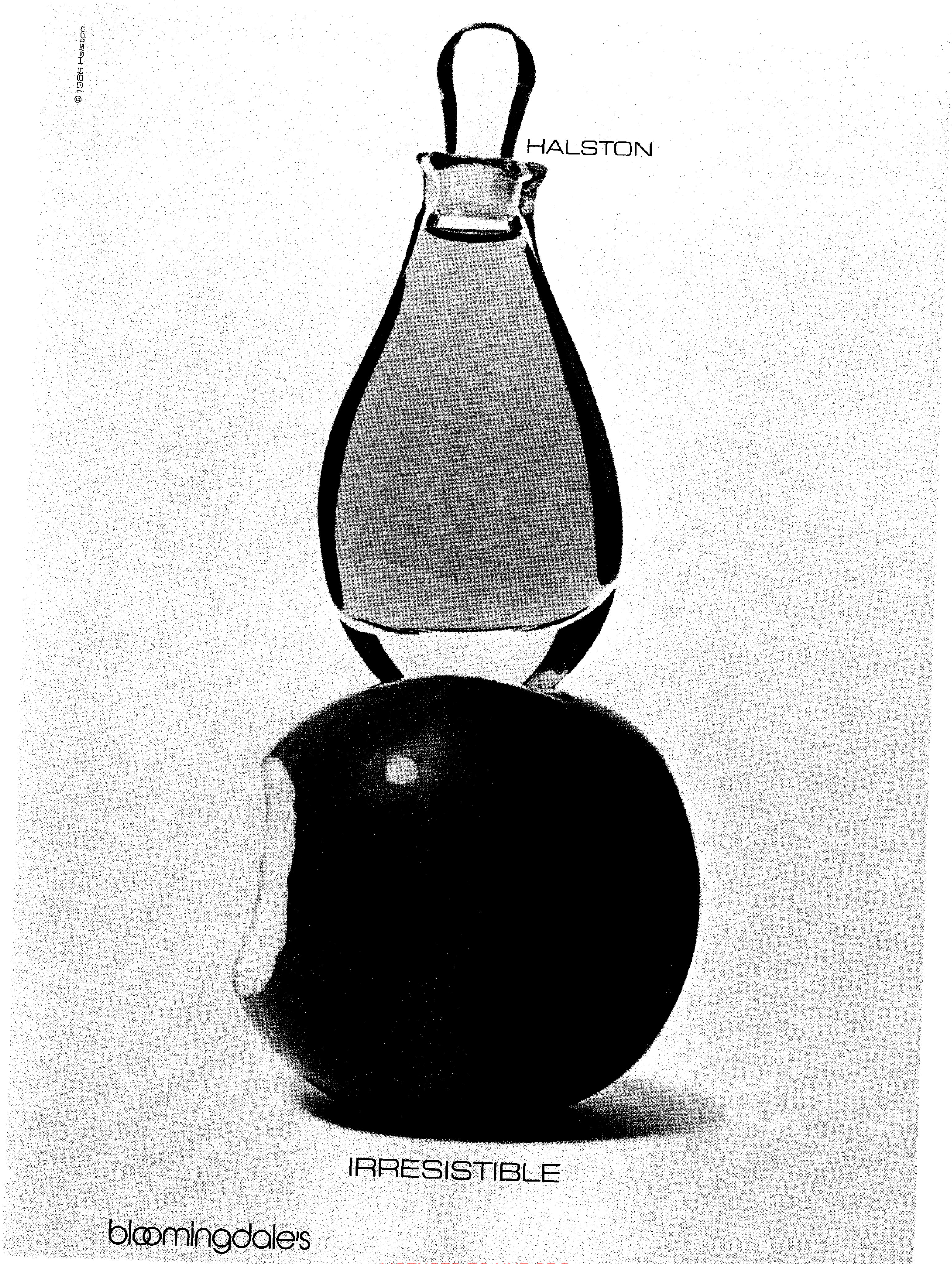

HALSTON
IRRESISTIBLE
bloomingdale's

vice-president for corporate communications.

Before the "Aetna, I'm Glad I Met Ya'" campaign, the company had little consumer recognition outside the northeast and mid-Atlantic states. Because of the spelling, Aetna's name was widely mispronounced, "like the offerings on a French-wine list," says Carrier. In 1982, the insurer found that fewer than 5 percent of people asked to name five insurance companies listed Aetna. Three years later, more than 25 percent of respondents offered Aetna's name—giving it fourth-place recognition after Allstate, Prudential, and State Farm, all of which have spent far more on advertising for years. (In the most recent survey, however, Metropolitan Life, with the help of Snoopy and the Peanuts gang, edged out Aetna in the race for name-recognition. Met Life spent $18 million on the cartoon campaign last year, compared to $12 million spent by Aetna.)

But there are other reasons the nation's biggest private group-health insurer, with $58.3 billion in assets, has changed its promotional course. For years, Aetna dealt almost exclusively with employers. One of its sales representatives could waltz into J. C. Penney, for instance, and wheel out with 80,000 employees signed up. Within the past five years, that has changed, however, as more employees have been given a choice in deciding their medical coverage. Also, HMOs (health-maintenance organizations), which are Aetna's latest competition, have made tremendous inroads. "Now we've got to have a brand franchise," says Capozzi.

But in this market, a franchise is a costly proposition. "There's an arms race going on in the insurance business," says Carrier. "A few years ago, this was an industry of relatively modest advertisers. Now you've got to spend big bucks to shoulder your way in." Aetna decided it wanted to battle with a strong message rather than fight it out minute for minute in a saturation war.

The concept was more than just a creative blockbuster—it was a novel media plan. The campaign actually began last February, when Aetna bought 24 spots (or one quarter sponsorship) during the *Peter the Great* mini-series on network TV, and then disappeared until spring, when it crammed commercials into two weeks of network programming. Then it faded again until the World Series, when Aetna ads appeared during all the odd-numbered games. "Our aim is to appear infrequently, but when we do appear, to make a splash, leave a big impression," says Carrier. The campaign is aimed at 68 million Americans who are 25 to 64 with household incomes of at least $25,000. The company also has targeted, through business publications, 11 million professionals, managers, and proprietors with individual incomes of more than $30,000. Like the TV spots, the print ads play on the theme of working with the best in the business.

Aetna's next big splash is planned for February, during the Nielsen sweeps. The company is talking with other corporate advisers about co-sponsoring quality TV shows, such as *Inherit the Wind,* with IBM. The insurer also tentatively plans to collaborate with producer Hal Prince to create film classics for television, such as *Anatomy of a Murder.*

But even the splashiest media plan would go unnoticed if the advertising were unremarkable. As in beer advertising, Aetna's commercials depend on emotional appeal. "We figured that insurance does more to enrich people's lives than beer; therefore we're justified in borrowing a little of their emotional technique," says Carrier. "We decided that rather than give our audience an argument or premise, we'd do something evocative, make them feel good about Aetna and more disposed to it." En route, the agency considered 25 possible scenarios before selecting the four stories.

In choosing to use dramatic true-to-life situations, Aetna joined the emotional-ad-campaign explosion in the financial-services industry. In 1986, the category spent about $1 billion on advertising (close to the amount spent by fast-food chains). Much of the money went to pay for exceptional commercials. Take the John Hancock "real life, real answers" campaign—hard-sell messages served up in a soft, palatable way. The characters in these slice-of-life spots behave so naturally you'd swear they weren't actors; their lines seem to reflect what's on their preoccupied minds. They don't look at the camera; they mumble and shrug. These intimate commercials show a single family or individual grappling with a financial problem. And watching familiar-looking people plan for the future appeals to everyone's nosiness.

Or consider the warm, entertaining Met Life pitch presented by Charlie Brown, Snoopy, Woodstock, and other Peanuts characters. With the tag line "Get Met. It Pays," the august company abbreviates its name for the first time.

But the new Aetna spots measure up to these competitors. Its campaign spurred Burt Manning's recent move from J. Walter Thompson to Aetna's agency, where he is now a principal. "These commercials touch a basic chord in people, with messages about hope, courage, and optimism in situations that could have been tragic," says Manning. "It would have been easy to make these ads schmaltzy so viewers would wince, but in fact, they were written and directed and produced without a single false note. I'm only sorry I got here too late to take credit for them." ■

JAGUAR

Your Local Connecticut, New Jersey and New York Jaguar Dealers:

CONNECTICUT

Darien JAGUAR OF DARIEN
1335 Post Road at Exit 11, Conn. Tpk.
(203) 655-7451

NEW JERSEY

Edison BRAD BENSON JAGUAR
1610 Woodbridge Ave.
(201) 572-2577

Madison MAIN AUTO SALES, INC.
134 Main St.
(201) 377-0240

Montclair REGENCY MOTORS
Valley Rd. & Bloomfield Ave.
(201) 746-4500

Paramus RALLYE MOTORS, INC.
666 Route 17N.
(201) 444-7900

Rutherford PARK MOTORS, INC.
10-20 Orient Way
(201) 438-1100

Westfield JAGUAR OF WESTFIELD
576 North Ave.
(201) 233-4000

Whitehouse Station
JAGUAR OF WHITEHOUSE
Route 22 East
(201) 534-2185

NEW YORK

Brooklyn BAY RIDGE MOTORS, INC.
1532 86th St.
(718) 236-9400

Five Towns MARTIN J. AIN LTD.
535 Burnside Ave.
(516) 239-1500

Hempstead HEMPSTEAD AUTO CO., INC.
185 Main Street
(516) 486-5757

Hicksville BRITISH INTERNATIONAL MOTORS LTD.
45 Nelson Ave.
(516) 935-0600

Huntington SPORTIQUE MOTORS, LTD.
1249 East Jericho Tpk.
(516) 427-2222

Jamaica NEMET MOTORS
153-03 Hillside Ave.
(718) 523-5858

RARE WOOD, FRAGRANT LEATHER, AN INDOMITABLE V-12 ENGINE AND A LEGENDARY HIGH PERFORMANCE HERITAGE.

JAGUAR XJ-S

From the classically beautiful SS 100 to the celebrated XK Series to the LeMans conquering D-Type, memories of quick, spirited Jaguars endure. In the XJ-S grand touring coupe, this heritage finds new expression.

A motorcar of considerable finesse, the S-type gracefully conquers demanding curves. A fully independent suspension system keeps the automobile confidently in touch with irregular road surfaces while providing a smooth, supple ride. Power rack and pinion steering affords the driver precise control.

Equipped with a 262 horsepower overhead cam V-12 engine, the XJ-S is as quick as it is agile. Advanced electronic fuel injection and ultra-high 11.5:1 compression ratio render it superbly responsive. Yet because the firing pulses of a twelve-cylinder are more closely spaced than those of a six or eight, the XJ-S accelerates with a silent smoothness that belies its tremendous reserves of power.

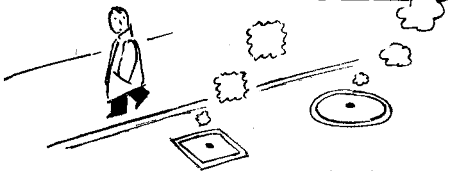
Within the S-type's comfortable passenger cabin, the driver is surrounded by fine walnut and supple, aromatic leather upholstery and trim. Automatic climate control maintains cabin temperature at a pre-selected level. Cruise control, a trip computer, a theft-resistant 80-watt stereo sound system and numerous other features entertain and assist the S-type driver.

A veteran of international racing competition and millions of highway miles, the thoroughly proven S-type is protected by a three year/ 36,000 mile warranty. The XJ-S is waiting for you at your Jaguar dealer. See him today for a test drive and full details of the Jaguar limited warranty.

ENJOY TOMORROW.
BUCKLE UP TODAY.

JAGUAR XJ-S

FAST TRACK



URBAN DWELLING

Mouse Tales

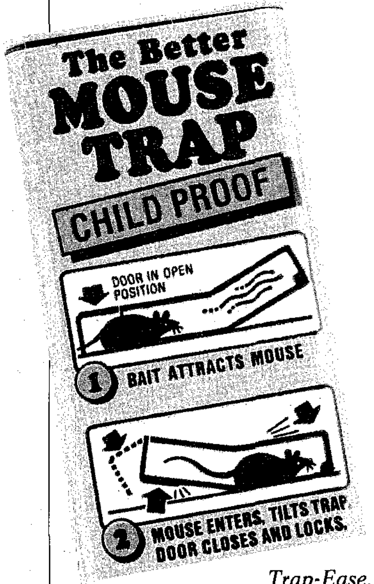
WINTER HEATS UP THE WAR between man and mouse.

Temperatures drop, New Yorkers stay indoors—and mice do, too. And when the two sides square off in a cramped apartment, there's bound to be trouble.

Some people think of mice as benign creatures, not unlike tiny dogs. One friend enjoys "hearing squeaks of glee as my mice play in the kitchen at night." When these generous souls find their homes aswarm, they catch mice in Havahart traps and free them in the park.

Others are sure that mice are large, furry cockroaches; they ruin food and befoul kitchens. These cold hearts buy deadly Victor snap traps, America's most popular mousetrap, patented in 1903 and now selling 10 million a year. Glue boards, which catch but don't kill, seem crueler—the trapped mice often die a slow death in the garbage. Cats are effective, but may greet their owners with mouse breakfast in bed.

Now a man named Mel Melton has built what he thinks is a better mousetrap. Called Trap-Ease, and available in New York stores next month, the trap is a six-inch-long plastic box with a hinged door on one end that leads to an uphill slope. A mouse enters the trap and heads up the slope to get the bait; the creature's weight tilts the trap, and the door swings shut. The mouse may be set free or disposed of, according to one's own moral code. ERIC POOLEY



Trap-Ease.

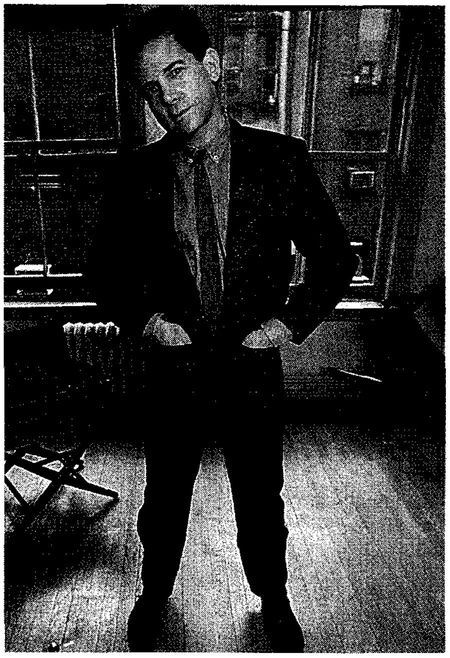
BRIEF LIVES

ZADAN & CO.

IN 1974, WHEN CRAIG ZADAN WAS finishing his book about Stephen Sondheim, he'd tell people that Sondheim had written the lyrics for *West Side Story.* They'd say, "You mean Leonard Bernstein, don't you?"

Zadan's book, *Sondheim & Co.,* corrected those misapprehensions. And Sondheim himself did the rest, winning a Pulitzer Prize for *Sunday in the Park With George* and dominating Barbra Streisand's *The Broadway Album.* So, last fall, Harper & Row suggested that a revised edition was in order (it comes out this week).

Zadan, 36, thought that was a good idea. But there were two problems. Sondheim was no longer giving interviews. And Zadan was no longer a 23-year-old New York free-lancer—he had moved to Los Angeles in 1979, and helped revive the movie musical. *Footloose,* his first effort as a producer, earned $81 million at the box office; its soundtrack sold 10 million copies, the most in the history of Columbia Records. Zadan was living in Rudy Vallee's old house, driving a car with a phone, and developing a dozen movies—he didn't need another book.



Zadan learned musicals from a master.

But Sondheim said yes. And "because I naïvely thought Steve had only done a few things in the last decade," so did Zadan. He soon found himself coming home from Tri-Star Pictures on Friday evenings and spending five hours on the phone with Sondheim. Then, for five months, he locked himself up every weekend. When he delivered the book in May, he was still having five-hour phone calls with Sondheim—about commas.

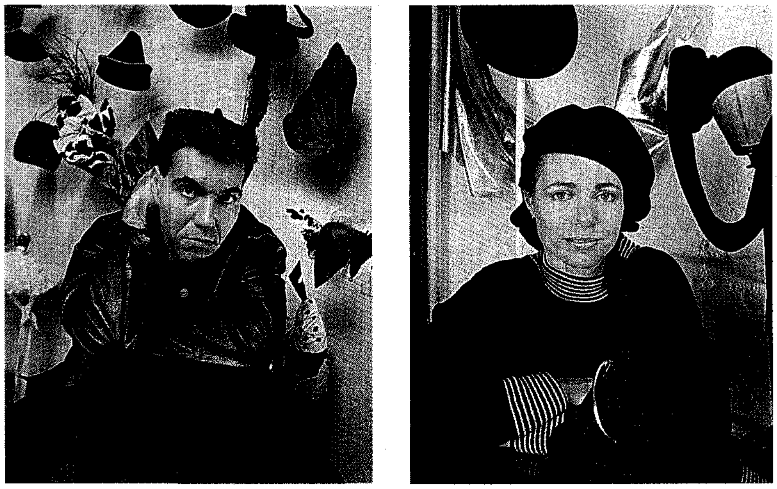
Was the marathon worth it? "No question," he says. "I moved to Los Angeles to work at Casablanca FilmWorks. A year later, I was vice-president of United Artists. The bad news was, that was the year of *Heaven's Gate.* Everything I'd worked on got dumped, and I was just another producer. But I've never enjoyed fitting in. And the book makes me feel special. It says, 'Do what you believe in whether it makes money or not.' "

In his Hollywood persona, Zadan is preparing another musical film, *Sing,* for a March production. He has six other musicals in the works. Yes, he has a phone in his Honda, but no phone number—so no one can call him. And no, he's never called Sondheim from the car. "He might say something unnerving," Zadan says, "and I'd crash." JESSE KORNBLUTH

Photographs: left, David Kelley; right, Karen Kuehn. Illustration by Guy Billout.

IN STYLE

THE MAD HATTERS OF MANHATTAN



Manolo, DiNardo, and their startling creations.

“I STILL HAVE NO IDEA where someone would wear this,” says Manolo, the East Village hatmaker, holding up an eccentric tube of black fabric edged in green velvet—a hat he designed to be worn by two people at once. Manolo, 33, among the most flamboyant and creative young milliners in town (some of his designs would be at home in Terry Gilliam’s *Brazil*), puts the hat on a stand next to a wall cluttered with frivolous polka-dot turbans, chic Chanel-style berets, and Persian-lamb pillboxes. Then he says, in English laced with a Cuban accent, “I sell easily this stuff.”

Hats—whether the practical kind meant to keep off the cold or the whimsical kind more suited to a Dadaist garden party—are big business again. Denied since the 1960s, the pleasures of hats are being rediscovered today by a new generation of fashion victors.

As a result, Manhattan has become a wonderland of hatters madly blocking, stitching, and steaming in their ateliers, producing everything from the simplest of boaters to broad-brimmed fantasies piled high with feathers and birds’ nests, Barbie dolls and broken glass.

The best hats used to come from Paris, and in recent years Londoner Stephen Jones has been arguably the most inspired and influential hatmaker in the world. But today, smart boutiques and the millinery departments of New York stores are stocked with startling creations by such local designers as Manolo, Sherry Vigdor, Kokin, David Hats, and Victoria DiNardo.

DiNardo, 30, a successful SoHo milliner who opened her shop a year ago, has a theory about the new popularity of hats. “As clothing gets more expensive, women are spending more money on the smaller things,” she says. “You can change the look of a whole outfit by wearing a hat.”

IN HER 68 THOMPSON Street boutique, DiNardo and assistant Heather Mitchell work together, slowly making berets, toppers, and toques influenced by the mood of what DiNardo calls “the Myrna Loy period.” Made to order, the hats are less eccentric than Manolo’s, and even more beautiful: dramatic but wearable, and—unlike many hats-about-town—extremely well constructed.

Both DiNardo and Manolo are trying to maintain their standards of excellence while meeting the demand for product. Manolo has moved his workshop out of the tiny store that he opened in 1985 at 96 St. Marks Place. With a larger workshop and expanded staff, he’s producing hair ornaments (whimsical combs and bows) and “functional” hats—and selling them at such outlets as Barneys and Itokin.

But he has kept the St. Marks shop as a retail outlet for his unconventional, one-off designs, and for his prized customers, some of whom purchase ten Manolos at a time.

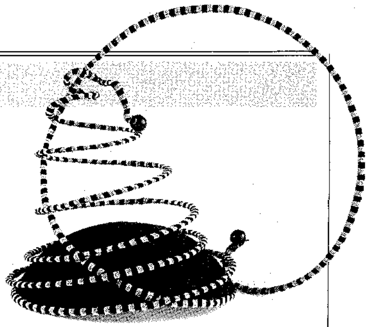
DiNardo wants to keep her business more intimate. “I’m not crazy enough to want to make hats for everyone in America,” says the milliner, who has no plans to expand her staff of two.

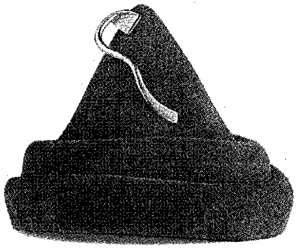
Newcomers to the world of hats may feel a bit shy about stepping out in midwinter with baroque extravaganzas perched atop their heads.

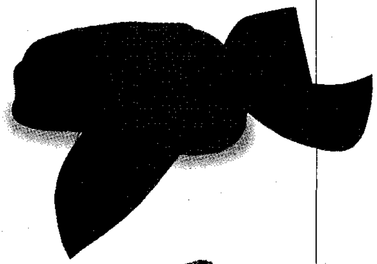
And there’s a hat etiquette involved: What does one do with the thing in a restaurant? “Leave it on,” says DiNardo firmly. Any other rules? “You really shouldn’t wear wide brims in the evening.”

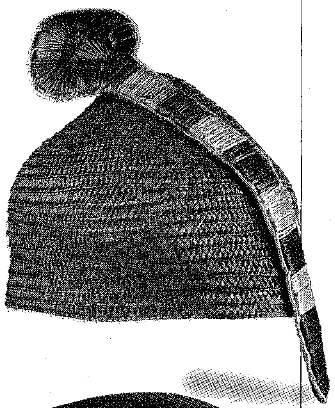
Now is the time to enjoy hats. After all, unhattable beehive hairdos may be just around the corner.

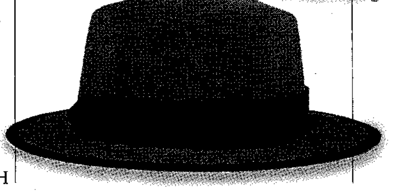
LEE TULLOCH











Photographs: top left and center, Mark Jenkinson; right, David Kelley.

CHOW

Foodies Anonymous

'OUR CRITICS DON'T GET recognized in restaurants," says Tim Zagat, publisher of *Zagat's 1987 New York City Restaurant Survey,* which hit bookstores this month. "So we get the consumer's picture of these places."

Zagat began tracking the opinions of amateur critics in 1979, when he and his friends began to rate restaurants. By 1983, 450 friends were rating 300 restaurants, and Zagat had published his first book. This year, he surveyed 2,200 anonymous New Yorkers who eat out an average of 3.7 times a week.

Like a food-world Casey Kasem, Zagat rates the Top 40 restaurants for food and for décor. He also has capsule descriptions of 707 places, some not a year old.

This year's Top 10: Lutèce, the Four Seasons, La Côte Basque, and the Quilted Giraffe (Nos. 1 through 4) hold their positions. Le Cirque moves up to No. 5, and La Grenouille falls to No. 6. Chanterelle holds at No. 7. Arcadia rises from No. 20 to No. 8, bumping Café des Artistes back a notch, to No. 9. Le Bernardin, the new French seafood restaurant, hits No. 10 in its first year on the chart. Other newcomers: Aurora (21), Gotham Bar and Grill (24), Maurice (30), the Manhattan Ocean Club (35), and the Water Club (40).

Tim Zagat: King of the amateur critics.

Then there are the places that the *Zagat's* critics love to hate. Elaine's wins here, followed by Luchow's, Mamma Leone's, Bernstein on Essex, Charley O's, S.P.Q.R., Sardi's, and Mortimer's. Why surveyors go to these places—and how Luchow's (closed since May) can be hated by anyone—is not known.

The guide lists "Best Buys," but Tim Zagat also maintains an unpublished "Bang for the Buck" index that ranks places according to value. The "Bang" Top 10: Exterminator Chili, John's Pizzeria, Hamburger Harry's, PizzaPiazza, Sylvia's, Nice Restaurant, Serendipity III, Carnegie Deli, Great Jones Cafe, and Food.

Last year, restaurant-mad New Yorkers gobbled up more than 100,000 of the guides. But Zagat says people in Chicago, Los Angeles, and Washington dine out at least as frequently as folks here—so he's publishing guides to those cities as well.

THANKS TO ZAGAT, THE world knows where 2,200 New York foodies like to eat. Here's where some of the city's top chefs dine when they aren't at the stove.

● André Soltner of Lutèce: Le Cirque, Le Cygne, La Caravelle, La Côte Basque, Le Bernardin, Lafayette.

● Jean-Jacques Rachou of La Côte Basque: Le Chantilly, Prunelle.

● Alain Sailhac of Le Cirque: Lafayette, Q.V., the River Café.

● David Waltuck of Chanterelle: Le Bernardin, the Quilted Giraffe, Thailand Restaurant.

● Anne Rosenzweig of Arcadia: Shun Lee West, Sylvia's for breakfast.

JANE FREIMAN

SOUNDS

Zoot Salute

PAUL WEINSTEIN WENT TO the Blue Note club one night in 1984 to hear his friend Zoot Sims play his swing-bop tenor saxophone. After the set, they had a talk.

"Zoot said, 'There's something I want you to do for me when I die,' " says Weinstein, a jazz aficionado and sometime concert producer. "He said he wanted me to throw a party for him, like a happy wake, so his friends could celebrate—eat, drink, make music. It was a little strange, since he seemed in good shape."

Six months later, the sax master was told he had cancer. Six months after that, he played his last New York date, at a concert Weinstein produced ("Fast Track: Heavenly Jazz," January 28, 1985). And then, on March 23, 1985, he died.

Zoot's party takes place December 14 at the New School—to honor him and to raise money for a scholarship in his name to the school's new jazz program (tickets are $50). Sims's friends—Al Cohn, Gerry Mulligan, Mel Lewis, Lionel Hampton, Scott Hamilton, Jim Hall, Ruby Braff, Tommy Flanagan, and 52 more—will crowd the stage. They will play for four hours or more. They will toast Zoot with fine, exuberant music. And they will make a pot of money to help broke, talented young musicians. "It's nice to play for a good cause, like a jazz scholarship," says Sims's longtime partner Al Cohn. "But this is special, because it's for Zoot." E.P.

PRICES

HERE'S WHAT IT COSTS TO SKI this winter:

☐ Day lift pass at Killington (Sherburne, Vermont), $30.

☐ Rossignol 4SK skis, with Salomon 747E bindings, at Paragon Athletic Goods (867 Broadway), $428.

☐ Lange Superheat TSH ski boots at Sporthaus (1627 Second Avenue), $325.

☐ Double-occupancy room for one night at the Woodstock Inn (Woodstock, Vermont), $90 to $150.

☐ Trak waxless cross-country skis, with EMS Runner 375 boot, Exel Nova poles, and Skilom Deluxe 3-Pin binding, at EMS (20 West 61st Street), $104.

☐ Chap Stick at Duane Reade Drugs (20 East 46th Street), 59 cents.

Photograph by Mark Seliger. Illustration by Anthony Russo.

RUTH RECOMMENDS

BY RUTH GILBERT

WBAI's Annual Crafts Fair, where you can buy lovely handmade gifts, is at Columbia University's Ferris Booth Hall for the weekends of December 5 through 7, 12 through 14, and 19 through 21.

LORENZ HART RETROSPECTIVE

Jonathan Schwartz (above) is host to Helen Merrill, Julius LaRosa, Margaret Whiting, and other great singers and musicians performing Hart's bittersweet lyrics at Michael's Pub through January 3.

'BEETHOVEN: THE COMPLETE PIANO SONATAS'

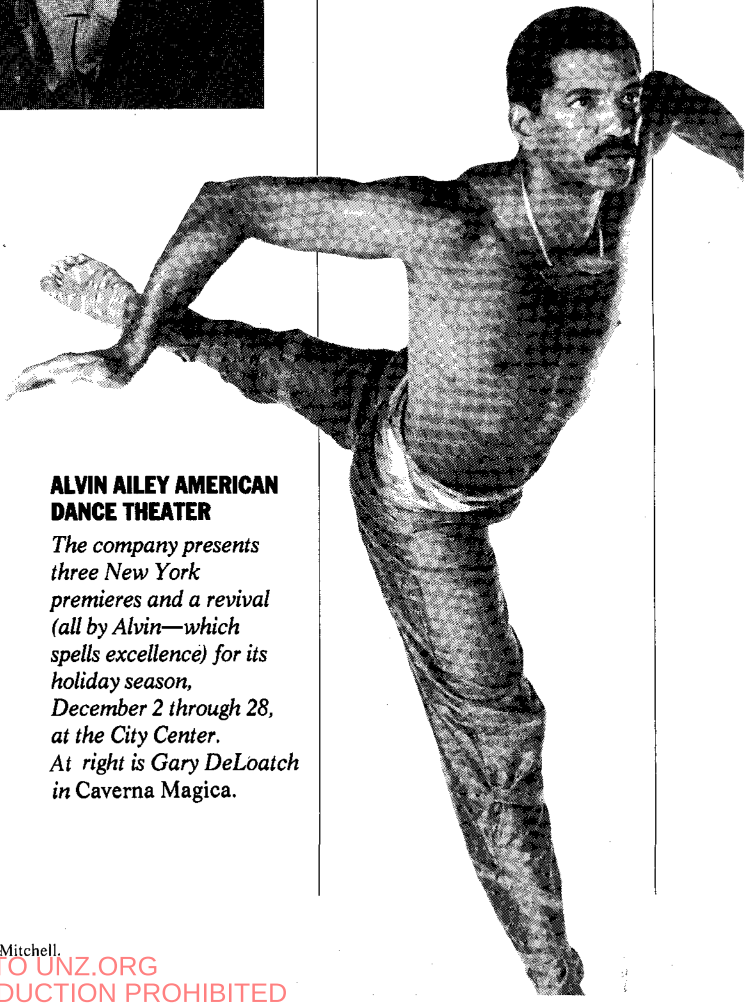
See the peerless Daniel Barenboim in concert at Avery Fisher Hall December 5 (Sonata No. 8, the "Pathétique," and Sonatas No. 12, 25, and 28), December 7, and December 14—the last recitals in the series.

'THE FRONT PAGE'

Richard (John-Boy) Thomas and John Lithgow (above) star in Ben Hecht and Charles MacArthur's comedy classic about life at a newspaper. It's at the Vivian Beaumont through January 4.

'ANASTASIA: THE MYSTERY OF ANNA'

Amy Irving (right) has the title role and Susan Lucci plays her friend in a mini-series about a woman who claims to be the grand duchess. It's on Channel 4 December 7 and 8 at 9 p.m.



ALVIN AILEY AMERICAN DANCE THEATER

The company presents three New York premieres and a revival (all by Alvin—which spells excellence) for its holiday season, December 2 through 28, at the City Center. At right is Gary DeLoatch in Caverna Magica.

Photographs: center, Brigitte Lacombe; bottom left, Susanne Faulkner Stevens; bottom right, Jack Mitchell.

THE PINOCCHIO FACTOR

AT THE HEART OF THE IRAN FIASCO

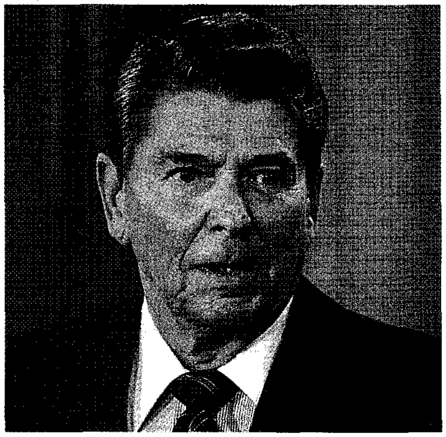
BY MICHAEL KRAMER

ON NOVEMBER 12, THE NEW York Mets visited Washington for the obligatory post–World Series presidential handshake. The old radio announcer was in good form. He'd once said it was "easier" to call a game when you didn't see it because "if you weren't at the ball park . . . you didn't feel you were lying." But praising the winners *after* their victory was a stressless chore—until the ceremony was over.

As he left the podium to return to the Oval Office, Ronald Reagan heard a familiar voice. "Mr. President," shouted Sam Donaldson, "when are you going to stop stonewalling the American people and tell them the truth about Iran?"

The president knew he'd be addressing the subject in a nationwide speech the next night—the initial explanations having been judged inadequate. But Reagan had a nice one-liner in mind and wasn't about to give it up. "When you're pitching a no-hitter," said the president, "you don't stop to talk about it."

Since then, the administration has been talking nonstop, a spectacle of contradiction, correction, and blame-passing. And when Reagan himself appeared a second time—at a full-scale press conference on November 19—his nose, like Pinocchio's, seemed to grow with each incredible answer. One wondered if he'd been at *that* game, either—a concern heightened by the ouster last week of national-security advisers John Poindexter and Oliver North. The fact that part of Iran's arms payments were diverted to the administration's anti-Sandinista *contra* war (apparently at North's direction) raised further questions about the president's knowledge and truthfulness.



LOSING IT: *Reagan meets the press.*

As Ronald Reagan winged it for 30 minutes during his East Room press conference, the image that came to mind was of Jerry Della Femina's brilliant commercial for Isuzu. When Reagan asserted that he hadn't traded arms for hostages, you could almost see the words HE'S LYING crawl across the bottom of the screen. When he said the arms were for defensive purposes only, you looked for the words HE MEANS OFFENSIVE. And when the president swore that the United States had not condoned the transfer of weapons from other countries (something his closest advisers had already admitted), you strained to see EXCEPT FOR ISRAEL.

The Iran fiasco, as it is now known, is being described as the worst crisis of Reagan's presidency. It is predicted that more heads will roll, that the Reagan era is over, that the president is finally a lame duck—perhaps even a dead one—that the Democrats will attack until Reagan's successor is chosen in 1988. It is even said that the president has "lost it," but this, at least, has been said before.

Driving all these assessments and lending a special gravity to this particular mess is a political first: Before Iran, it was an article of faith—tested time and again—that Ronald Reagan could talk his way out of any trouble, that he could perform magic on the tube.

Iran is different because Reagan is suffering a particularly naked crisis of credibility. But Iran is not the first time Reagan has had trouble with his facts. Either unintentionally or by design, Reagan's truthlessness is symptomatic of a style of governance present at the creation.

Some of Reagan's most ludicrous gaffes have simply been fluffs. He once mistook Sam Pierce, his secretary of

Photograph by Dennis Brack/Black Star.

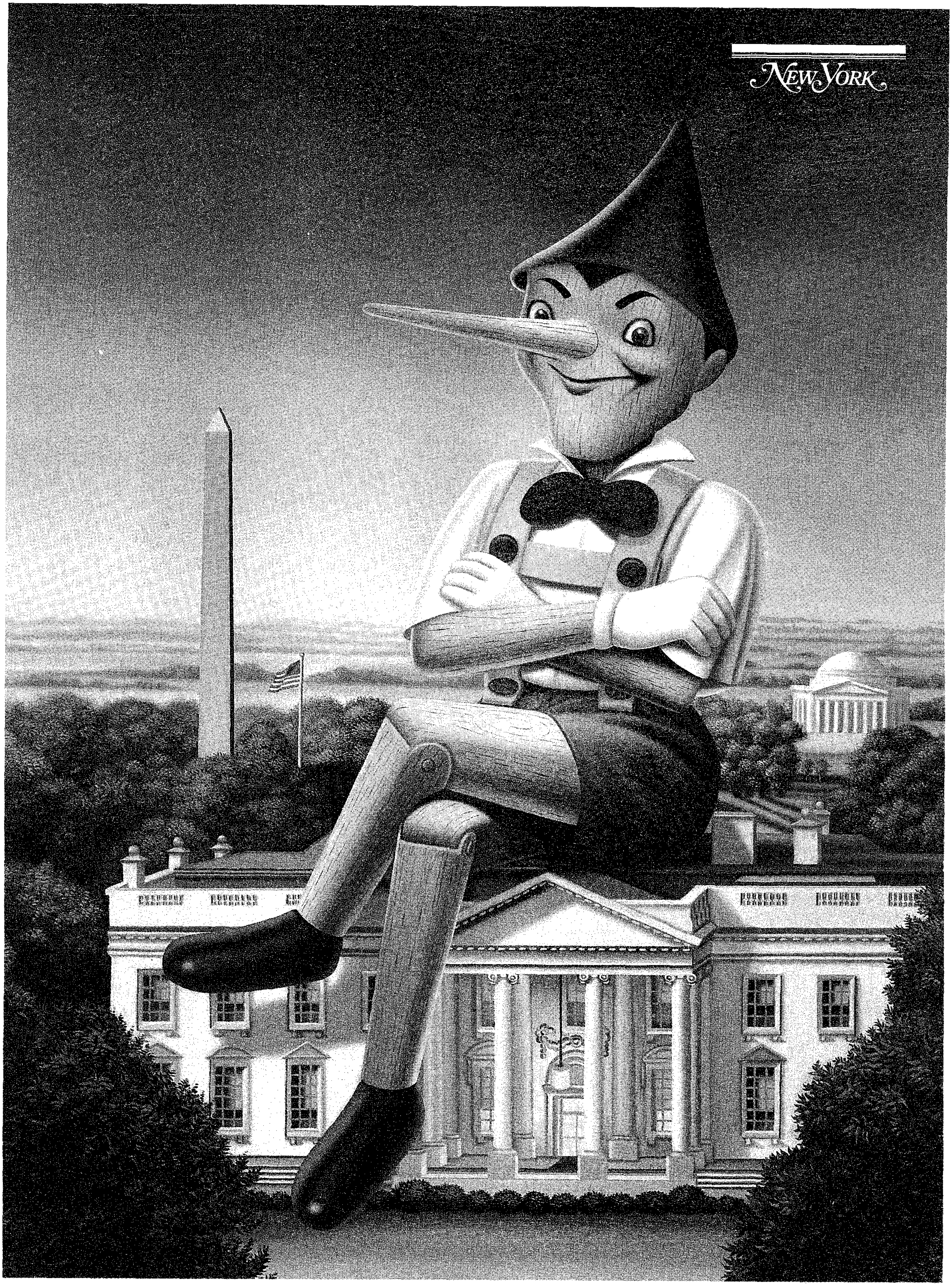


ILLUSTRATION BY DANIEL KIRK

BEFORE IRAN, IT WAS AN ARTICLE OF FAITH THAT REAGAN COULD TALK HIS WAY OUT OF ANY TROUBLE.

Housing and Urban Development, for a local politician. Reagan called Pierce "Mr. Mayor." On another occasion, Reagan welcomed the president of Liberia, Samuel Doe, as "Chairman Moe." Mixing up names and faces—and who hasn't—is relatively harmless. But sometimes, the "facts" Reagan cites are more disturbing. At a March 1982 press conference, for instance, the president said the poor wouldn't suffer from his program cuts because the budget was increasing by $32 billion. What he didn't say (intentionally?) was that *all* of the increase was for military appropriations, not social spending for the poor.

Some of the president's howlers reflect a preference for ideology over evidence; others reveal an even more disturbing trait—disengagement. Not too long ago, for example, the president couldn't define "window of vulnerability," a term he'd been using for years to describe the gap between American and Soviet forces.

In 1983, Reagan said, "I've answered some questions with what I claimed were facts and figures. . . . But don't let me get away with it."

For six years, we have. Other presidents, like Jerry Ford (who once said, "Things are more like they are now than they've ever been"), have been caricatured mercilessly. Reagan has gone along merrily untouched by criticism until now. Even David Stockman's remarkable 1981 revelations about the bankruptcy of Reagan's economic policy caused nary a ripple.

Why has Reagan "gotten away with it"? For one thing, the president's anecdotes play to preexisting prejudices. The stories he embellishes, and even those for which there is no foundation, nevertheless cause millions to shake their heads in agreement—an entire nation smiling and nodding, as if to say, "He's right about that." Or perhaps, as NBC's John Chancellor says, Reagan has been successful because the country is tired of failed presidents and so has ignored this president's rough edges. Or perhaps, as appears to be true with the Stockman papers, Reagan is standing tall because the predicted economic crash remains just that, a prediction.

Nobody believed Reagan when he denied trading a Soviet spy for Daniloff—but nobody cared either.

The president with the Daniloffs at the White House.

Photograph by Cynthia Johnson/Gamma-Liaison.

All of these explanations have validity, and there is something more: the matter of importance. Americans seem to have a built-in importance meter—and official dissembling in the service of foreign policy rarely tilts the needle.

In recent months, the lies surrounding the Daniloff affair (the swap that wasn't a swap), the summit (the "success" that was really a failure), the Hasenfus caper (no official admits to knowing about it), and the disinformation campaign directed against Libya (so what?) have all ricocheted off the president without leaving a dent. Or so the opinion polls say. The public, according to the surveys, seems collectively to have dismissed such matters as inconsequential.

Why? From Lyndon Johnson to Jimmy Carter (with a slight hiatus for "Heal the Wounds" Ford), the American presidency has been an epic of disingenuousness and incompetence. (Richard Nixon takes first prize in the lying category; Jimmy Carter leads in ineptitude.)

Ronald Reagan benefited from this history. Chancellor is right: We were rooting for this guy. But Reagan's appointments were no better than most, and some were worse. Remember Judge Clark, the deputy secretary of state and, later, national-security adviser (who knew nothing about foreign policy), Interior Secretary Jim Watt (who seemed to relish offending the unfortunate), and Labor Secretary Ray Donovan (who's still on trial)?

None of the examples of mediocrity resonated, but they were there from the start. And when, in the midst of a booming economy, a landmark tax bill passed the Congress, the superlatives were dusted off. Reagan, chorused the pundits, was the greatest president since F.D.R.

At this very moment, though, the pendulum is swinging. Iran isn't very different from Reagan's earlier foul-ups, but it has become a far more intractable problem. The polls show that a majority of Americans simply don't believe the president's explanation. His *overall* standing is still high, but it has come down.

Perhaps the pre-Iran incidents like Daniloff and Reykjavík have taken a subconscious toll. Maybe, as with radiation, their effect is cumulative, and when added to Iran, the result is a kind of reactivity overload. But the difference today, it seems to me, is the importance factor. It's not that Americans intuitively recognize Iran's strategic value. It's that the president has crossed a moral line, one that he himself drew.

Since he came to office, Ronald Reagan's popularity has rested on the twin pillars of consistency and credibility. He has said what he meant, and he's stayed the course. Iran stands both of these strengths on their heads. Worse still for the president, when it comes to Iran, even the average American has his own moral compass. Ever since the first hostage tragedy—which humbled the nation as well as President Carter—Americans have come to hate Iran even more than they loathe Russia. People who can't name their congressman know the ayatollah—and they don't like him.

HOW SHOULD WE VIEW THE still unfolding saga of Ronald Reagan's Iranian overture? What's the fallout likely to be for policy and politics? And is there a context? Each of these questions deserves separate comment.

The gnawing rub about Iran concerns the cover-up. Whatever the president's initial impulse, his disingenuousness is too familiar and too painful.

Presidential lying is something of an art, but its apogee was reached within the memory of most living Americans. The United States first publicly admitted a lie in 1960. On May 1 of that year, a U-2 spy plane flown by a CIA pilot, Francis Gary Powers, was shot down inside the Soviet Union. The Eisenhower administration said the U-2 was a "weather research" aircraft, that the flight had not been authorized in Washington, and that there was "absolutely no—n-o, no—deliberate attempt to violate Soviet airspace." All of these statements were lies, which the president admitted on May 9, a crow-eating exercise mandated by the fact that the Russians had Powers—alive and talking.

Ike's government had earlier lied about overthrowing the leaders of Indonesia and Guatemala, but after he retired, Eisenhower said, "The lie we told about the U-2" was his "greatest regret.... I didn't realize how high a price we were going to have to pay for that lie." The lesson Ike drew was not what they teach in school. "If I had to do it all over again," said Eisenhower, "we would have kept our mouths shut."

John Kennedy wasn't altogether truthful about the Bay of Pigs, and throughout the Vietnam War, Lyndon Johnson and Richard Nixon lied regularly about the extent of America's participation.

By 1971, the government's credibility was so low that President Nixon addressed it frontally. On April 7, in a televised speech to the nation, Nixon said, "I can assure you tonight with confidence that American involvement in this war is coming to an end." Then, as David Wise recounts it in *The Politics of Lying,* "Nixon paused, looked directly into the camera, and adopting an earnest expression, asked: 'But can you believe this?' "

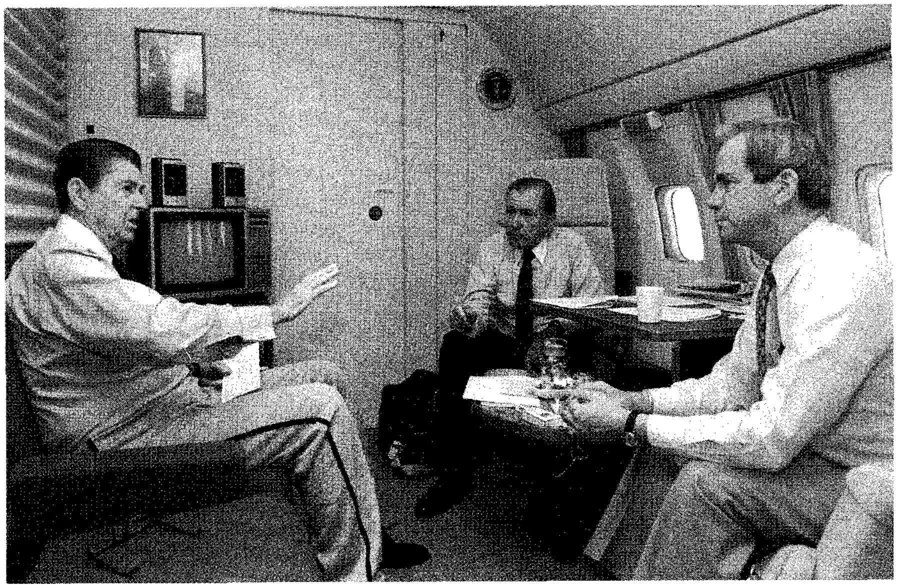
Nixon had been studying the polls. Large numbers of people had come to distrust even the most mundane government pronouncement.

With Watergate, Nixon himself took matters to the limit, and in 1976, one survey found that 69 percent of Americans believed that their leaders had consistently lied to them over the previous ten years.

Which sent a message to an obscure former governor of Georgia. Jimmy Carter tapped the national psyche and rode to the White House on his pledge "I will never lie to you."

Since Carter, the crisis of confidence has abated, but only slightly. An October poll by the New York *Times* and *CBS News* found that a majority of Americans believe that the administration has "told the truth" only "some of the time."

Official lying, even an official "right to lie," has been defended for centuries as necessary to deceive an enemy. It gets trickier when the object of deception is not the enemy but the American people themselves. Here, the justification is paternal: The people may be lied to when the truth is too uncomfortable. Who defines discomfort? The government.



McFarlane went to Iran for Reagan. And he's the only one who has admitted that the operation was a "mistake."

The president with Donald Regan (center) and Robert "Bud" McFarlane.

The standard example—all liars use it—dates to the writing of the Constitution. Convened to propose only minor changes in the Articles of Confederation, the 1787 Constitutional Convention proceeded to draft secretly an entirely new document. The framers "saw secrecy as a prerequisite for this achievement," writes Sissela Bok in *Secrets,* "given the hostile groups that would have fought any agreement had they known about the proposed changes.... Without such secrecy, James Madison later argued, no constitution would ever have been adopted."

One can argue about the "good lie" forever. The bottom falls out when it becomes known that the government is lying expediently, to cover an embarrassment, to save its political hide. Which is what Iran is all about.

WHAT WAS REAGAN really up to? We still don't know. We do know *why* he insists that he didn't trade arms for hostages. Doing *that* would violate his stated policy: no deals for hostages, no dealing *at all* with Iran, a nation he's called "Murder Incorporated." To borrow from the *Wall Street Journal*'s Karen Elliott House, acting otherwise would be like the school drug counselor pushing crack. But that is exactly what Ronald Reagan seems to have done—as the early statements indicate.

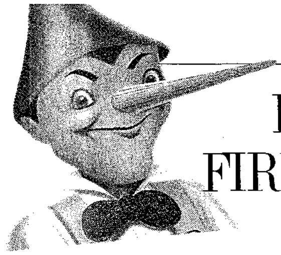
When word of Bud McFarlane's mission reached the press, the administration followed Eisenhower's retrospective advice and hung tough. Nobody talked, but not because they feared jeopardizing a secret diplomatic initiative to Iran. Donald Regan, the White House chief of staff, said he could "not go into details of how we're negotiating in order to get the hostages out." In denial, the tale was told: America was indeed negotiating with Iran for the release of hostages.

The president himself confirmed Regan's bombshell. On November 6, Reagan said press speculation "is making it more difficult for us in our effort to get the other hostages free."

The ridicule was instantaneous and intense. So a different explanation was proffered: The McFarlane overture, said the White House, was designed to curry favor with the moderates in the ongoing struggle to rule Iran after Khomeini dies. As the New York *Daily News*'s Lars-Erik Nelson put it, the "naive appeasers and ransom-payers" overnight became "farsighted, geostrategic thinkers."

Vermont's Pat Leahy, vice-chairman of the Senate intelligence committee, was not alone in pooh-poohing the "moderates" gambit as an after-the-fact cover story. "When this fiasco started to unroll," said Leahy, "they retroactively tried to find all the reasons why they did

Photograph by Bill Fitz-Patrick/The White House.



IF REAGAN IS TO REGAIN HIS FORM, HE SHOULD FIRE A FEW MORE OF THE WHITE HOUSE COWBOYS.

it, and they're having an even more difficult time doing that."

IF ONLY FOR ARGUMENT'S SAKE, give Reagan the benefit of the doubt. Leave aside the absurdity of dealing for captured innocents, a supply-side hostage policy even George Shultz says will only "encourage the taking of more hostages." Assume, and it *is* possible, that the hostage "piece" of Reagan's game got caught up in the "moderates" initiative. Forget the motive and consider the judgment. Is a policy of dealing with Iran's moderates worthy, and what should one make of the story's other elements?

The Policy: Stated broadly, the desire to patch up relations with Iran is eminently worthy. Iran's oil reserves and strategic location can't be overvalued. A hostile Iran, either on its own or with Soviet complicity, could threaten the other Gulf states and, eventually, Israel. Only a major commitment of American forces could check an expansionist Iran.

But who are America's allies on the inside? Some nations *do* have moderate factions—and too often in the past, Washington has been slow to encourage them: too late in Nicaragua; perhaps too late in South Africa, Chile, and South Korea; just in time in the Philippines.

The question is whether there really are moderates in Iran, holy men willing to accommodate the "Great Satan." The evidence is underwhelming. Reasonable Americans, says William Pfaff, and he includes Ronald Reagan and Bud McFarlane among them, "believe that in the Middle East other reasonable men are irresistibly attracted to 'modernism and civilized international relations.' They do not acknowledge that the Iranian revolution is driven by the rejection of exactly that modernism—and that it is a profound movement, encompassing elites as well as the masses."

Whatever the truth, one thing seems certain: If there are moderates with power in Iran, their survival is now very much in doubt.

The China Syndrome: Grasping for supportive history, the administration equates its opening to Iran with Henry Kissinger's travels to China. The analogy fails. Kissinger was dealing with China's rulers, not its dissidents, and the Chinese didn't seek arms as a sign of Washington's good intentions. And even the administration's greatest optimists do not seriously contend that Iran is ready to side with America against Russia, as China was prepared to do in 1972.

The War and the Arms: The subterfuge of American neutrality in the Iran-Iraq war is now exposed. Washington has tilted toward Iran. Should it have? At least one sober critic, William Colby, a former CIA director, believes the "risks involved in support for Iraq against Iran are considerably less than the risks that would follow a defeat of Iraq by Iran.... World oil prices set by Iranian leadership would hardly be restrained."

The arms in question—and we still don't know the totals or makeup because the administration has yet to come clean about the additional shipments it condoned from other countries—are clearly *offensive* in character. Military experts quoted by the New York *Times*'s Charles Mohr say the weapons involved, and especially the 2,008 anti-armor TOW missiles, "could definitely influence the short-term course of the conflict and drive up Iraqi battle losses."

Israel and the Arabs: The White House uses its arms-supplying partner, Israel, to justify the soundness of its judgment. But America's interest isn't necessarily congruent with Israel's, which has already faced Iraq in two wars. Being in a state of war with most Arabs, the Israelis have always sought out the non-Arab rivals or neighbors of the Arab powers. "It is in Israel's interest to keep secret ties to elements in Iran," says William Safire, "thereby pressuring the common Iraqi enemy, but at the same time protecting itself against Iranian fanatics. Such a straddle suits a Jewish state hardened to the duplicities of the Middle East"—and mindful of the presence of 50,000 Jews in Iran, a larger if subtler hostage problem than the one America faces.

Washington's relations with the moderate Arab states—particularly Jordan, Saudi Arabia, Egypt, and the Gulf Emirates—can only suffer because of Iran. Rightly, the Arabs fear that an Iranian victory could spark a violent revival of Islamic fundamentalism capable of toppling their governments and destabilizing the region. "This will certainly affect the credibility of the United States," says Taher al-Masri, Jordan's foreign minister. "This is a very dangerous game."

Whither NATO: America's relations with its NATO allies are *always* said to be in trouble—more so now that the administration stands exposed for doing precisely what it urged the allies not to do. But since the allies always do what they want to do anyway, American-allied relations will likely suffer least of all. Jeane Kirkpatrick puts this much of the matter in perspective: "This is the sort of thing our allies do," she says. "When their nationals are held hostage, they try dealing and, on occasion, they try force. Usually they act alone. Often, they say one thing and do another.... Our allies were not

Former national-security adviser John Poindexter.

Photograph by Bill Fitz-Patrick/The White House.

Poindexter's ouster and reports of payments to the *contras* raise further questions about Reagan's truthfulness.

shocked by our dealings with Iran because they think governments behave that way under such circumstances. We are shocked because we are invincibly innocent about how governments deal with one another."

Terrorism: In his November 13 televised address, the president said, "Since U.S. government contact began with Iran, there has been no evidence of Iranian-government complicity in acts of terrorism against the United States." Nine days earlier, Larry Speakes had said, "There's been no manifestation of a definitive change in Iran's policy on terrorism." Pick 'em—but tilt toward Speakes.

The Crisis of Confidants: The finger-pointing and backstabbing among the president's key aides has become a story unto itself. The word is that Nancy's fed up. Is Ronnie? He should be. But then again, it was Reagan who started it with his declaration that "all appropriate Cabinet officers were fully consulted." As artfully as he could, which meant responding in public, the secretary of state said that he had been left in the dark—as had the Joint Chiefs of Staff, who let it be known that they had "zero knowledge" of the arms shipments. I was only sporadically informed, said George Shultz.

Crap, said Bud McFarlane: I briefed Shultz regularly. The hell with McFarlane, said Don Regan—who has likened his job to following a circus parade to scoop up the manure: "Let's not forget whose idea this was. It was Bud's idea. When you give lousy advice, you get lousy results."

But at least McFarlane has bowed his head. He has not only taken full blame for the fiasco, he's called it a "mistake," a word that hasn't passed anyone else's lips. Ed Rollins, who used to be Reagan's political assistant, has got it right: "To think that you could sell arms to Iran without a significant backlash from the American public means you don't have much touch with the American people."

As this is written, Ronald Reagan has yet to offer a single structured account of the hostage-arms-diplomacy connection, a failure in truth-telling replicated with astonishing frequency in the past few months.

CALCULATION OR INCOMPETENCE? In Reagan's case, it's hard to say. "So much of our profession is taken up with pretending," wrote Reagan in his autobiography, *Where's the Rest of Me?,* "that an actor must spend at least half his waking hours in a fantasy." No wonder, in 1983, Reagan had said, "Make *sure* [I'm] telling you the truth."

When a president lies, and the lie is obvious, he's headed for the slippery slope. Sometimes, if he's lucky, he can stave off disaster, at least for a while. In 1982, Reagan said, "A propaganda campaign would have you believe these deficits are caused by our so-called massive tax cut and defense buildup. Well, that's a real dipsy doodle."

He's gotten away with *that* one only because the jury is still out. Iran offers no similar solace. "The key question the president should ask himself," said a senior State Department official several days ago, "is whether he would have authorized arms to Iran if there were no hostages. The answer would have to be no. That's why his denying a deal sounds so hollow."

What's the fallout likely to be? Are we hard on the start of the post-Reagan era?

The deeper lesson of Iran is that any policy created and overseen by laymen (or, in the apt words of David Broder, by the arrogant and the ignorant) is headed for trouble. Most presidents detest the foreign service, but in complex matters, expertise counts. Reagan needs to listen—and he should go beyond cashiering John Poindexter and Oliver North. Next on the hit list should be Donald Regan. McFarlane may have given "lousy advice," but Regan took it and helped sell it to the president.

Unlike Jim Baker, who moderated what can charitably be called Reagan's "instincts," Regan only reinforces the president's enthusiasms. He even has an aide assigned to find a joke for him to tell the president each morning. But Reagan is ill-served by a chief of staff who boasts of his ability to pick up after his boss. Regan should have been sent to pasture when he said, "We [he meant "I"] took Reykjavík and turned what was really a sour situation into something that turned out pretty well. Who was it that took this disinformation thing and managed to turn it?"

On the political front, the Democrats are having a field day. For the first time, Ronald Reagan is on the defensive. For the first time, the people don't believe what the president has said on a major issue. And now, with their control of the Senate, the Democrats can be expected to pour it on. Luckily for them, foreign policy provides a good hit, something they need, since they can't seem to agree on what their stance should be on important domestic issues like the deficit.

The most powerful presidential aide in decades likens his job to following a circus parade with a shovel.

White House chief of staff Donald Regan.

It's hard to see how the potential presidential candidates are affected by Iran. Except for George Bush. Until now, Bush has had the problem of running in Reagan's shadow, of trying to measure up to an award-winning performance. Now the vice-president must consider the prospect of running *away* from a flailing administration, a government to which he has tied himself almost inextricably.

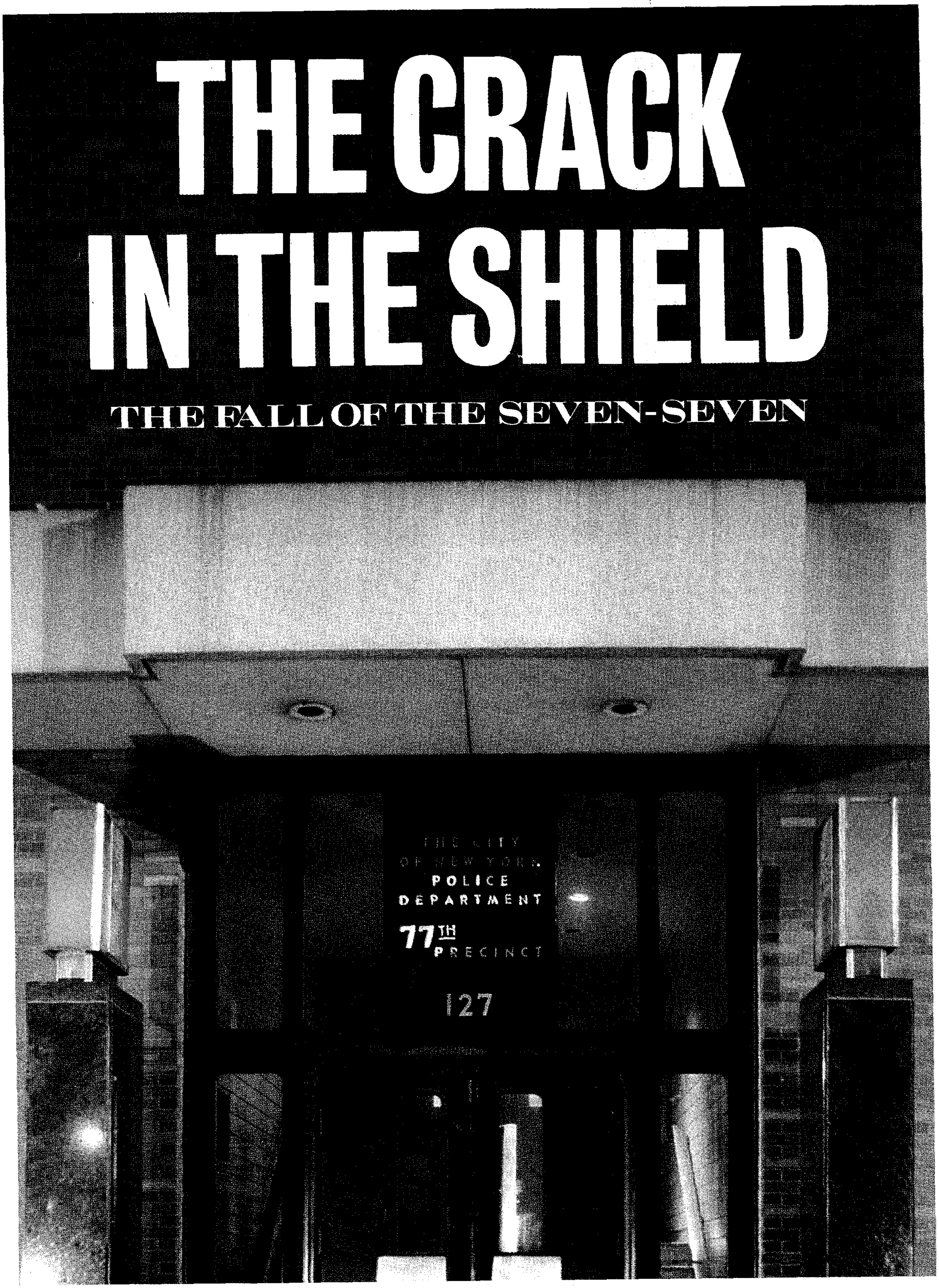
IN LATE OCTOBER, IRVING KRISTOL marveled at Ronald Reagan's public-relations victory at the summit. "The simple truth," said Kristol, "is that. Mr. Reagan was sandbagged there." The conclusion, he wrote, is that "when the Force is with you, all the breaks come your way. Even when you occasionally fumble and stumble . . . [the people] like [Reagan] and admire him because he provides them with what they want most of all from a president: purposeful leadership. . . . The Force rewards those political leaders whose instincts and basic perceptions are 'in tune with reality'—with human realities, political realities, economic realities, social realities. . . . In politics, successful action often precedes sophisticated self-conscious analysis."

What about unsuccessful action? The Force, you see, needs a helping hand. It quickly deserts failure—and those who lose it become mortal. Or worse. ■

Photograph by Michael Evans/Sygma.

THE CRACK IN THE SHIELD

THE FALL OF THE SEVEN-SEVEN


THE CITY
OF NEW YORK
POLICE
DEPARTMENT
77TH PRECINCT
127

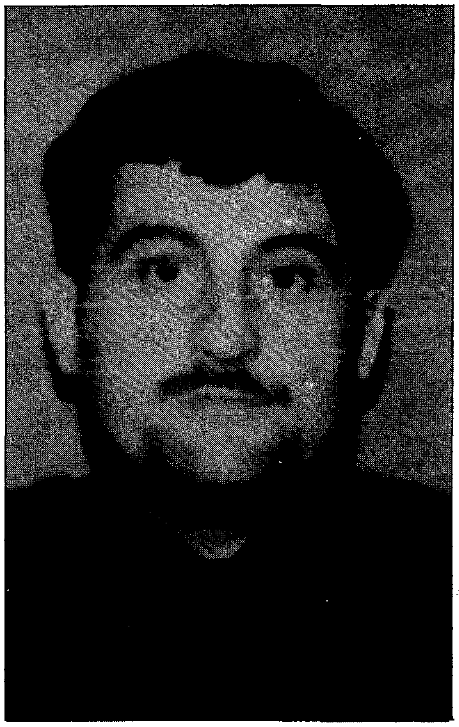
PHOTOGRAPH BY DAN CORNISH

BY MICHAEL DALY

EARLY ON THE MORNING HE WAS TO BE ARrested, police officer Brian O'Regan of the 77th Precinct arrived at his mother's house with a cardboard box. He filled the box with a three-page will, a pair of spit-polished police shoes, an identification card from when he was a deputy sheriff in Florida, a thank-you letter from a citizen he had helped after a burglary, and a Christmas card from more than a decade ago that still held a $10 bill his grandmother had enclosed. He then neatly sealed the top with tape.

Shortly before dawn, Brian's mother came out of her room in a flannel nightgown. She saw that her 41-year-old second son's soft blue eyes were reddened and that his face was stubbled with a five-day beard. She asked if he wanted to talk.

"The precinct is hell," he said. "I know when I die I'm going to heaven."



BRIAN O'REGAN.

"He said he didn't have time," Dorothy O'Regan remembers. "He said, 'I can't, I have to appear.' "

In the basement, Brian found his dead father's razor. He shaved and told his mother he had to leave. She followed him as far as the back door of the small brick house. She called to him as he hurried into the dark and misty morning.

"I said, 'Brian, you're very upset. Drive very carefully,' " Dorothy remembers.

The mother closed the door against the chill. Brian drove his gray Subaru down the treelined lane where he had been raised. He rolled through the hushed suburban town of Valley Stream, and he came to the turn that would have taken him toward Brooklyn. He pulled the steering wheel the other way and headed east.

At 6:20 A.M., Brian checked into the Pines Motor Lodge on Route 109 in Lindenhurst. He registered as Danny Durke and paid $35. The desk clerk gave him the key to Room 1.

On a fluorescent-light fixture across from the bed, Brian propped a laminated Honor Legion plaque he had received for facing down a gunman armed with a .45-caliber automatic. He sat alone in this room 32 miles from Brooklyn as the twelve other indicted cops of the "Seven-Seven" surrendered on charges ranging from peddling crack to selling stolen guns. He opened a small notepad and wrote of watching a television report of his friends being arrested.

"Good morning, I missed my appointment," Brian wrote.

Around noon, a Suffolk County police officer cruised the parking lot in search of a trio who had been robbing cash machines. Brian apparently panicked at the sight of the squad car, and he checked out. Desk clerk John Drake later discovered that he had left behind the Honor Legion plaque sitting on the light fixture.

"We figured he'd be back," Drake says. "A cop would want to keep it. It would be important to a cop."

By 12:30 P.M., Brian was again in the Subaru. He traveled farther east, and the housing developments gave way to bleak pine barrens. He kept driving into the gray afternoon and turned down Route 27 into Southampton.

At 3:30 P.M., Brian checked into the Southampton Motel. He registered as Daniel Grant and paid $37.65 for a night. He went into Room 2 with a green garbage bag containing his frayed uniform. He also had a pint of Seagram's 7 Crown and a plastic bottle of 7 Up.

As he sipped a 7 and 7 from a paper cup, Brian again opened the notepad and began writing about his years as an officer in the 77th Precinct in Crown Heights–Bedford Stuyvesant. He had joined the Police Department in 1973 with the aim of being a good cop. He had soon discovered that this was not a simple ambition in a ghetto precinct that had become a dumping ground for the department's misfits, malcontents, and rebels.

"I can't swim in a cesspool, can you?" Brian now wrote.

Day after day, Brian had commuted to a combat zone where each year saw as many as 80 people murdered, an additional 100 raped, some 400 shot, and more than 3,000 robbed. He had made an arrest for drugs or gun possession again and again, only to see the "skel" back on the street the next day. The written law had seemed to leave him powerless. An unwritten law had kept him silent when he first saw an officer steal.

"I will not turn. No. Never. I won't turn on another cop."

By 1982, twin desires to be "one of the boys" and to get back somehow at the skels had led Brian to start shaking down drug dealers. He and several other cops were eventually seized by a frenzy of stealing. One of them would put a coded call over the radio, and they would assemble to hit narcotics spots with sledgehammers and ladders and sometimes axes borrowed from a firehouse. They had gleefully kicked in doors and swung on ropes through windows.

"I thought if you hooked up with them, I would be a big shot."

At first, they had just taken cash. They had later begun selling narcotics and firearms. They had twice hit a location and then sold drugs to the customers who continued to arrive. Whatever pangs of guilt they had felt had apparently been numbed by a few hours of racing from shooting to robbery to rape to beating.

"No right. No wrong."

In 1984, Brian had apparently begun to find his double life as a cop and criminal unbearable. He had begun to sink deeper and deeper into depression. He had eventually resolved to get out of the Police Department, and he had conspired to get a disability pension by having a fellow officer shoot him in the hand.

"I want to be normal. I want a life, I want a child."

Finally, this same fellow officer and another cop had been caught shaking down a drug dealer. The two had agreed to

WITH A ROOKIE'S BLIND ENTHUSIASM, O'REGAN SCRAMBLED UP FIRE ESCAPES AND LEAPT ACROSS ROOFS.

cooperate with the special prosecutor, and Brian had been among those they had ensnared. The Brian Francis O'Regan who was known to his friends and family as good and kind and honest had been indicted on 82 counts in the biggest police scandal since the Knapp Commission investigation of the early seventies.

"I am guilty, but not guilty as you understand. I need help."

At 5:40 A.M. on Friday, Brian woke in the motel. He went out twice for coffee and newspapers. He opened a second small notebook and wrote that he sided with police commissioner Ben Ward in a confrontation with the Patrolmen's Benevolent Association over the department's new plan to fight corruption by transferring each cop every five years. He also wrote that his stomach was queasy and that he had just inspected himself in the mirror.

"I look bad."

At 9:20 A.M., Brian was still writing. He wrote that he had turned on the television and that the only clear channel was showing *Donahue.* He wrote that he loved his girlfriend, Cathy, and that he was afraid a SWAT team was going to burst through the door at any moment and that he did not own the proper clothes to wear to court. He noted that the motel's noon checkout time was nearing.

"Only have about $4. What a choice. Death or jail. Got no place to go. Do you think God wants me? Does it hurt to die?"

Then Brian set down his pen. He left the two notebooks on the dresser and set his birth certificate and PBA membership card on the nightstand. He stretched out on the bed in a pair of denims and a light-blue sweatshirt bearing the legend 77TH PRECINCT—THE ALAMO—UNDER SIEGE.

With his right hand, Brian raised a .25 Titan automatic pistol he had most likely acquired while raiding a narcotics spot. He pressed the chrome muzzle to his right temple. He fired.

"The precinct is hell," Brian had said some 30 hours before. "I know when I die I'm going to heaven."

BRIAN O'REGAN CAME TO THE NEW YORK POLICE DEPARTMENT from Valley Stream Central High School and the Marine Corps. His mother was the daughter of a Flushing truck farmer. His father was an oil-burner mechanic locally renowned for having built a Ford with two front ends and for riding a motorcycle down Merrick Road while standing on the seat. The father also had a practical streak that led him to approve of 28-year-old Brian's career choice.

"My father used to say, 'One thing about the Police Department, they never lay anybody off,'" the oldest son, Greg, remembers.

For his part, Brian seemed to come out of the academy with a dreamy vision of heroic comrades and daring deeds. He was assigned by chance to the 77th Precinct, and he arrived at the Utica Avenue stationhouse on October 29, 1973, raring to do battle with crime. He had only to be told what to do.

"Pride and glory," Brian later said. "That's what I liked."

With a rookie's blind enthusiasm, Brian was always ready to race to do a job or scramble up a fire escape or leap to an adjoining roof. He often returned to the suburbs with cuts and scrapes. His father suggested calling a family friend who was an inspector and arranging for a transfer to a less busy precinct.

"Brian said, 'No, I'm new, I need some time there,'" Greg remembers.

On July 30, 1975, the fiscal crisis caused the city to lay off 2,864 cops. Brian was forced to turn in his gun and shield and search for another job. He heard that the Broward County sheriff was hiring, and he went down to Fort Lauderdale to sign on as a deputy.

When his nieces visited Brian in Florida, they found him driving a police cruiser that gleamed right down to the steam-cleaned engine. He wore a fitted white shirt and a shiny brass badge and a Smokey the Bear hat. He had begun collecting thank-you letters from citizens he had assisted, and supervisors spoke of promoting him to detective.

"He always had a smile on his face," says his niece Kathleen. "He'd say, 'How do I look? How do I look in my uniform?'"

In 1980, Brian's father died of a heart attack. Brian flew north and attended the wake at the Moore Funeral Home in Valley Stream. The New York Police Department was hiring again, and he announced that he was moving home. The family urged him to stay in Broward County.

"I said, 'You should go back to Florida where you're happy,'" remembers his sister-in-law, Carole. "He said, 'No, I have to take care of my mother.'"

ON JANUARY 13, 1981, BRIAN RETURNED TO THE 77th Precinct stationhouse, on Utica Avenue. He climbed into a grimy squad car with coffee stains on the seats, and he drove onto the Atlantic Avenue viaduct. As far as he could see were abandoned buildings and housing projects.

"I said to myself, 'What the hell am I doing here?'" Brian later remembered.

As he began patrolling these battered streets, Brian learned that black Brooklyn was the department's dumping ground and that his fellow officers included a large number of drunks, shirkers, boss fighters, rule benders, rebels, and crooks who were not quite crooked enough to fire. An officer would misbehave in some choice command and Brian would see another new face in the Seven-Seven.

"You would ask the guys, 'What did you do wrong to get here?'" Brian later said. "They might not tell you, but you knew something."

Among the brass, the Seven-Seven had acquired a reputation as an "unmanageable precinct." Brian sensed that most of the supervisors there cared little about the neighborhood and not much more about what the officers did. Many seemed to him concerned only that a cop issue summonses and keep his overtime down. Many seemed to have one overriding desire.

"You look at them and you know it's 'I got to get out of here,'" Brian later said. "You basically could do what you felt like doing."

On one of his first radio runs, Brian pulled up to a dress shop on Nostrand Avenue that had been burglarized. The plate-glass front window had been smashed, and Brian followed several other officers inside. He watched one of the cops punch open the cash register and grab a stack of bills.

"I could not believe what I saw," Brian later remembered. "He said, 'What do you want?' and I said, 'I don't do that. I do *not* do that. I don't want anything.'"

During another tour, Brian responded with lights and siren to a radio report of three men with guns. Other cars screamed up to the scene, and several cops crashed through the Plexiglas front of a smoke shop in apparent pursuit of the perpetrators.

"Somebody said, 'Did you drop a dime?'" Brian later remembered. "I didn't understand. I just looked at him."

Afterward, Brian learned that cops sometimes telephoned a bogus crime report into 911 and used the resulting radio run as a cover for pillaging a smoke shop or a numbers spot. He already knew that even honest cops usually maintained a wall of silence between themselves and an anti-corruption apparatus that included the precinct Integrity Officer, the Internal Affairs Division, the Field Internal Affairs Unit, the district attorney, and the special prosecutor.

"The Blue Wall," Brian later said.

One day, police officer Francis Shepperd went into a numbers spot in uniform and staged an armed robbery. The crime was so brazen that another cop contacted IAD out of fear that the department was staging some sort of integrity test. Shepperd was dismissed and the other cop was ostracized. His locker was turned upside down and branded with the word "rat."

Brian kept his silence and raced to as many as twenty jobs in an eight-hour tour. The precinct's homicides in 1981 included the July 4 shooting of two men and a woman on St. Johns Place. A crowd of citizens ignored the bodies and gathered around a new Mustang that had a bullet hole in the right front fender.

"Poor car," a man was heard to say.

On an evening tour, Brian shone his flashlight from an upper-floor tenement window and saw a tiny dark form down below he could not immediately recognize. He then realized that the woman in the apartment had thrown her newborn child down the air shaft. Brian later said, "I stood there and stared at it and I kept thinking, It's so little, it's so little."

At the stationhouse, police officer Peter Heron warned Brian that the routine of mayhem and misery could change a person. Heron was later fired for shooting heroin. Brian went on patrolling the streets of the Seven-Seven. He delivered eight babies. He made nine gun arrests in a single month.

On Lincoln Place, Brian grabbed a dope dealer named Mitch twice for guns and once for drugs. None of the arrests seemed to interrupt Mitch's business for more than a few days, and the man flashed a big smile each time Brian's squad car pulled onto the block.

"You put somebody in jail and the next day he's out waving to you," Brian later said. "So what did you accomplish?"

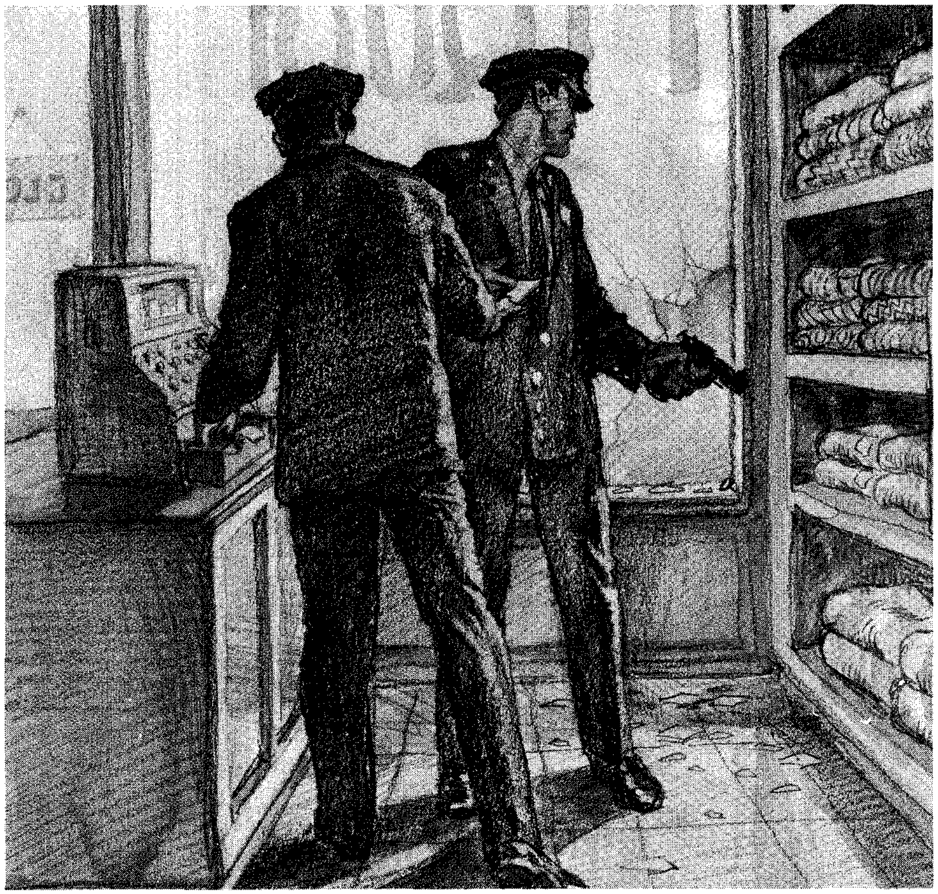
Other officers experienced similar frustrations and sometimes administered summary punishment to dope dealers by flushing the drugs down a toilet, tossing the money to neighborhood kids, or otherwise "busting chops." These cops included police officer Henry "Hank" Winter, a fellow Valley Stream Central High School alumnus who lived across the street from Brian's uncle and who was known to have once left a pusher naked on Jones Beach in December. He now became something of a precinct legend by burning a dope dealer's bankroll on a table in the roll-call room.

"Henry Winter has personality," Brian later said.

At some point, Winter began slipping confiscated cash into his pocket. He kicked in doors and rappelled through windows to rob pushers of their "nut." He then went back to the stationhouse joking and laughing. Brian had an adjoining locker and sometimes saw Winter count a wad of cash.

"He'd say, 'Not a bad night,' " Brian later said.

O'Regan watched one of the policemen punch open the cash register and grab a stack of bills. "He said, 'What do you want?' and I said, 'I don't do that.' "



THE DRESS SHOP ON NOSTRAND AVENUE.

IN MARCH 1983, ANOTHER cop was suspended for suspicion of robbing a smoke shop on Dean Street. Brian's younger brother, Kevin, heard of the incident and called to ask what had happened. Kevin remembers, "Brian said, 'I don't know, but sometimes you just work too long in a precinct and things can happen.' "

Around this time, police officer William Gallagher asked Brian to be his regular partner on the steady midnight shift. Gallagher was the precinct union delegate. He called himself a "hero cop."

"He was cement," Brian later said. "He wanted me because I'm easy, because I'm a follower."

As they began riding together, Gallagher sometimes did not deign to speak even when Brian asked him a direct question. Brian accepted the insult and seemed to become devoted to his new partner. A friend named Patricia Cuti says, "It made him feel very macho just being in a car with Gallagher."

Early one morning, Gallagher pulled the squad car over and led Brian into a smoke shop. Brian later remembered,

ILLUSTRATED BY MARK TEXEIRA

"SOMETIMES, I USED TO GET A DEEP, DEEP FEELING OF GUILT," O'REGAN SAID. "BUT THEN IT WOULD GO AWAY."

"He said, 'I want to *do* this place.' I didn't know what he meant."

Behind the counter, Gallagher found a bin filled with cash. Brian later said that Gallagher grabbed the money and returned to the squad car. There, Gallagher held out $150. Brian hesitated. Gallagher kept his hand out. Brian took the money.

"I felt like I was one of the boys," Brian later said.

At roll call, Brian began standing off to the side with Gallagher and the other "Raiders" of the late tour. He then joined the nightly prowl for drug locations. Brian proved to have a real talent for spotting lookouts and other signs that meant a dope dealer was operating nearby.

"I would have done great in narcotics," Brian later said.

When the cops wanted help hitting a spot, they got on the radio and said, "Buddy Bob, meet at 234." The code phrase summoned all interested officers to gather at St. Johns Recreation Park, near Engine Company 234's firehouse. They then set out together to make a raid.

Since many of the spots were fortified, one cop took to borrowing sledgehammers, axes, ladders, and ropes from Engine Company 234. Gallagher and Brian began keeping a sledgehammer in the trunk of the squad car. They would splinter the door with a great blow of the hammer and rush screaming into the room. They would see fear and anger in the face of a once smug dope peddler.

"It was glory," Brian later said. "It was *not* money. It was you finally getting back at all the slaps you took. It was getting back at the skels, back at people you couldn't hit."

One night, Gallagher and Brian went with Winter to a construction site. They then rode through the precinct with a stolen ladder atop the squad car. They stopped in front of an apartment building on Eastern Parkway and propped the ladder on the car's roof. Gallagher scrambled up and began kicking in the windows of a narcotics spot.

"I wanted adventure, some kind of excitement," Brian later said.

During one tour, several officers of the Seven-Seven came upon a van filled with cigarettes. They correctly guessed that this was bait set out by the Internal Affairs Division. They then had great fun banging the sides of a second van where the IAD men were hiding.

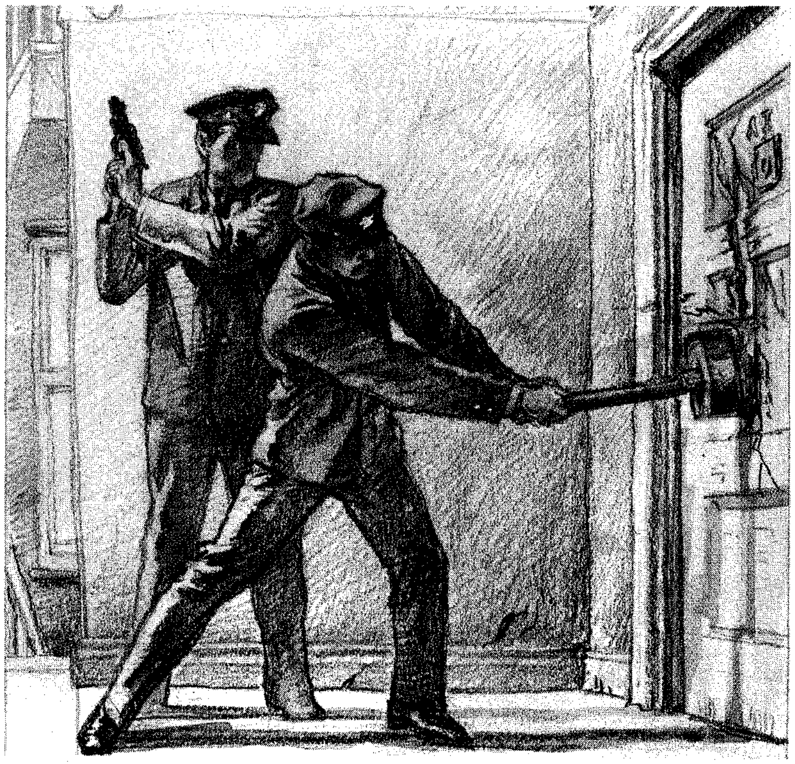
"They must think we're stupid," Gallagher was later heard to say.

Even as rumors began circulating that a number of officers were about to be arrested for shakedowns, Brian and the others continued hitting narcotics spots. They gave each other nicknames, and Brian became "Space Man." Gallagher was "Junior," and his swaggering presence seemed to keep Brian fearless. Brian later said, "He was infallible. He could get out of anything."

After work, the cops became family men and good citizens. Brian did not smoke and seldom drank, and his idea of a good time was going to a flea market. He kept to the speed limit when he drove, and he always came to a complete halt at a stop sign.

"We never did anything out of uniform," Brian later said.

Gallagher and O'Regan would splinter a dealer's door with a great blow of the hammer and rush screaming into the room.



WHACKING A DEALER'S DOOR.

In late 1983, Brian met a rookie policewoman at the stationhouse. She later remembered, "He said, 'Get out of here as soon as you can. Just leave this place. Get out before it changes you.' "

Around that time, Gallagher became friendly with a West Indian dope dealer named Roy. Brian later said that the cops began selling Roy stolen drugs. They also started selling him stolen guns.

"Sometimes, I used to get a feeling, a deep, deep feeling of guilt," Brian later said. "But then it would go away. I would go back on patrol and it would go away."

As the days passed, Brian began to take less and less care with his appearance. He let himself get out of shape, and he began to get a paunch. He turned out in a uniform that was stained and frayed.

"I had no pride," Brian later said. "Nobody becomes a cop to steal."

At a family gathering, relatives noticed that Brian seemed troubled and agitated. He had begun to suffer a sort of numbness, and he later said, "Anything could happen, and I just wouldn't care. . . . I said, 'I'm dead and I don't know it.' "

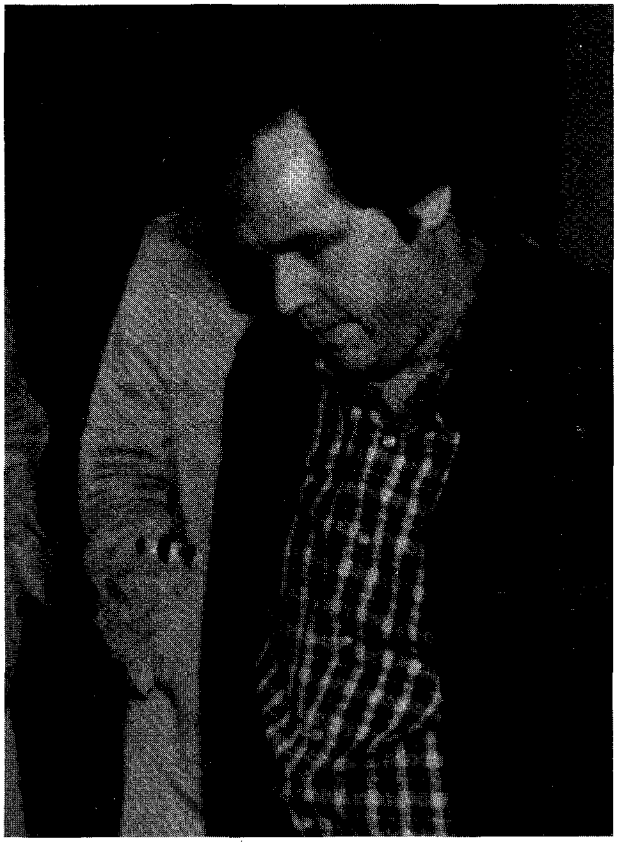
With the hope that there might be some physical explanation for his problem, Brian went to a doctor on Ocean Parkway. The doctor found no malady and urged him to seek psychiatric care. Brian mentioned this at the stationhouse, and officers began twirling an index finger by their heads when he appeared.

"If you tell somebody you have psychological problems, they think you're crazy," Brian later said.

The gloom deepened, and Brian spoke to Henry Winter about somehow leaving the Police Department with a disability pension. Brian later remembered, "He said, 'We'll get you shot,' and I said, 'That sounds good.' "

As they discussed the matter, Winter offered to help Brian stage a fake gun battle. Brian suggested that Winter shoot him in the leg, and he later remembered, "He said, 'No, too many arteries.' He said, 'The hand's better.' "

"He was cement," O'Regan said of partner Gallagher. "He wanted me because I'm a follower."



WILLIAM GALLAGHER.

One evening, the two cops went into an abandoned building on Porter Avenue, and Winter gave Brian a .22-caliber pistol. Brian took the weapon with one hand and held out the other. He aimed and curled his finger on the trigger and then lost his nerve at the last instant. He returned the gun to Winter and asked him to do the job. Winter refused, and they handed the gun back and forth, saying, "You do it." "No, you do it." "I'm not doing it, you do it."

As they continued to steal, Winter appeared to share none of Brian's anguish. He was forever laughing and joking. On a dare, he did a striptease on top of the front desk.

In early 1985, Winter and his partner, Tony Magno, were sharing $50 a week in protection money from a pusher who also ran a dice game. A pair of anti-crime cops demanded a cut and raided the game when Winter and Magno refused. The pusher resolved the matter by paying the four cops a total of $800 a week.

That October, Gallagher got word that a pusher had complained to IAD of shakedowns and that detectives were putting together a case against Winter and Magno. Gallagher passed on a warning, and Winter and Magno grew cautious. The others went right on raiding spots.

"You just couldn't stop from happening what was happening," Brian later said.

ON FEBRUARY 17, 1986, AN UNMARKED CAR PULLED Winter's car over on the Belt Parkway as he returned from a fishing trip. Winter was whisked in handcuffs to the IAD building on Poplar Street. There, he and Magno were sat down before a television set and a VCR.

A lawyer from the Special Prosecutor's Office played a videotape showing Winter and Magno taking protection money from a drug dealer outside a St. Johns Place building. The lawyer then said that they had two alternatives. They could go to jail or they could cooperate.

"You just show them what you have," says Special Prosecutor Charles J. Hynes. "It's very dispassionate. You just say, 'Here's your choice.' "

As he made his decision, Winter no doubt considered Dennis Caufield, his brother-in-law and a former cop. Caufield had worn a wire seven years before, in an investigation that had led to the arrest of four anti-crime officers. He was subsequently rewarded with a promotion to detective and a transfer to the 17th Precinct. Winter and Magno now settled for being what Hynes calls "unarrested."

"To catch a thief, you got to turn a thief," Hynes says.

In May, Winter and Magno arrived at the stationhouse wearing micro-recorders. They joined in raids on narcotics spots and recorded cops talking about other scores. They put out the word that they were willing to "fence" stolen property, and cops brought them drugs and guns.

At the end of each tour, Winter and Magno met secretly with IAD and handed over their 90-minute micro-cassettes. One cop was recorded boasting of pilfering $8,000 in cash and $3,900 in food stamps from a burglarized supermarket on Franklin Avenue. Another chatted about stealing cars while on duty. Another gossiped about a cop who had killed a man and woman for $1,500.

On June 17, Gallagher put a "Buddy Bob, meet at 234" call on the radio. Winter met Gallagher and Brian at the park across from the firehouse, and they all went off to hit a spot at 143 Albany Avenue. They first searched a second-floor apartment, without success.

When Brian shone his flashlight down an air shaft, he spotted a paper bag. Winter lowered himself down and discovered that the bag contained crack vials. Brian then found a .357 Magnum and a potato-chip sack filled with more of the drug.

Back in the park, Brian helped count the total score and discovered they had more than a half-ounce. Brian "fenced" the .357 Magnum through Winter for $200. The drugs were sold to the West Indian drug peddler, Roy. Winter turned over his $1,000 share to IAD.

On June 18, Brian and Gallagher spotted a couple buying drugs in the doorway of an apartment at 261 Buffalo Avenue. Winter helped hit the spot, and he discovered a trapdoor in a third-floor apartment. He pulled out a bag containing marijuana and $107 in cash.

Brian pocketed the money, and Winter offered to sell the marijuana. Winter then took the pot to IAD, and an investigator gave him $400. Three days later, Winter passed the bills to Gallagher.

That same day, Brian told Winter that he had spotted a new narcotics spot, on Classon Avenue. He telephoned Winter the next day and said that he and Gallagher had raided the place

Photograph by Louis C. Liotta/New York *Post*.

RUMORS CIRCULATED THAT WINTER AND MAGNO WERE WIRED. SOMEBODY SCRAWLED "RAT" ON WINTER'S LOCKER.

and come away with $70 and 58 vials of crack. He asked Winter to handle the sale.

On July 1, Brian and Gallagher got into a car with Winter. Brian placed a package containing crack in the glove compartment. Gallagher spoke about an upcoming sergeant's test and other PBA business and then handed Winter a slip of paper with the notations "52/10" and "19/5." The figures apparently corresponded to the number of $10 and $5 vials.

"Fifty-two and nineteen," Brian was recorded as saying.

On July 4, Winter met with Gallagher and said he had sold the drugs. Winter then gave $400 to Gallagher, who returned $100 as an apparent commission. Winter spoke to Brian later that day and told him of his transaction.

"You work, you stick your neck out, you get paid," Brian was recorded as saying.

Six days later, Winter joined Brian and Gallagher in raiding a building at 1226 Lincoln Place. Gallagher entered one apartment by yanking the fire-escape window from the sash. The cops had been tipped that a "nut" was hidden there, and they ripped out radiators and tore up floorboards.

On July 11, Winter and police officer Robert Rathbun went on patrol in an unmarked car. Rathbun spoke to Winter of his family and said that he was taking his children on a camping trip. Rathbun was then recorded as saying that he was hoping to pick up "sneaker money" before he left.

A few minutes later, Rathbun and Winter hit a spot at 1260 Pacific Street. They had just found a stash of marijuana when a knock came at the door. They peered through a slot in the door and saw that a line of customers was forming.

As the line grew, Rathbun allegedly joined Winter in exchanging nickel bags of pot for money through the slot. They then drove to Kings Plaza shopping center. Rathbun went back to the stationhouse with a new pair of Reeboks.

Afterward, Gallagher and Brian went to the spot and allegedly tried the same stunt. The marked radio car parked outside the building apparently kept away most of the customers, and the two left with only a few dollars.

On July 30, Brian joined Gallagher and Winter in a foray to the Soul Food shop on Franklin Avenue. Brian rummaged through a hallway trash bin and found a .25-caliber automatic pistol that he later "fenced" through Winter for $100. The other cops stuffed the spot's drugs and cash in a bag.

Apparently, everybody thought someone else had the bag, and the cops managed to leave behind the booty when they departed. Winter's micro-recorder picked up one of the officers saying, "What are we, a bunch of f---ing Keystone Cops?"

At one point, Brian sat with Winter in a car and spoke once again of somehow getting a disability pension. Brian later remembered, "I said, 'I wish I could care about something. I wish I could give a f--- if somebody jumps out a window.' "

Winter was able to get both Spivey and Rathbun on his micro-recorder. They were among the thirteen officers from the 77th Precinct who were indicted.

CRYSTAL SPIVEY, ROBERT RATHBUN.

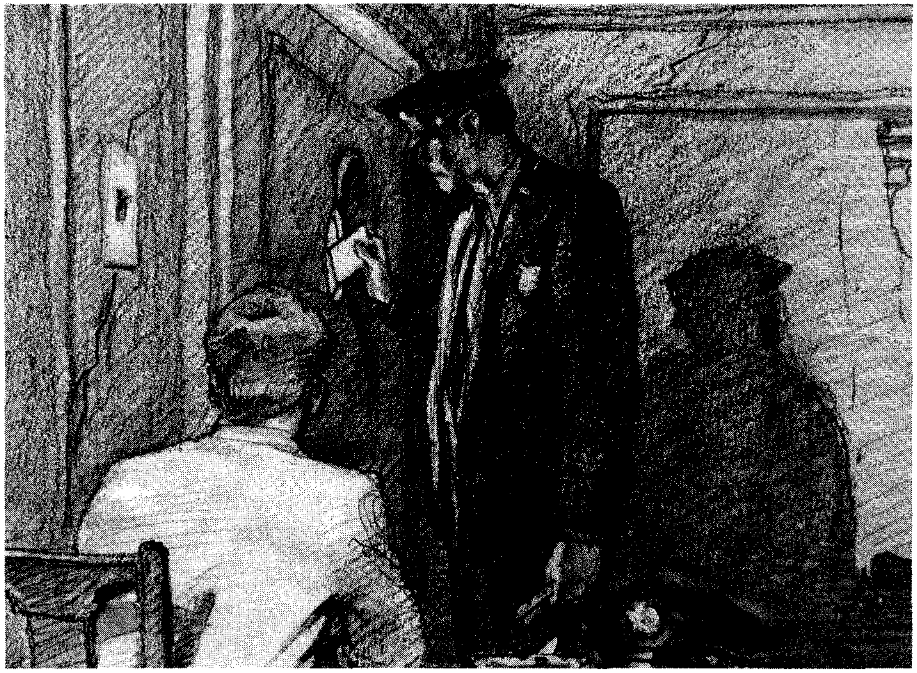
ON AUGUST 4, Brian and Gallagher received cash from Magno. They chatted with him about guns and drugs. They spoke of a dope dealer named Herbie who was paying $1,000 a week for protection.

Later, Magno met secretly with an IAD detective at Ocean Parkway and Avenue C. Magno gave the detective a micro-cassette. The detective handed Magno a new tape and fresh batteries for the recorder. The detective then wrote a report headed "77 Pct. payoffs tape retrieval and debriefing of P.O. Magno." The document reads in part:

> Gallagher received from P.O. Magno $635 u.s.c. for himself and his partner in reference to worksheet #486 for drugs. P.O. Gallagher agreed to sell guns to P.O. Magno's alleged fence. P.O. Gallagher stated that the drug dealer he and his partner P.O. O'Regan are protecting is looking to expand his operation to either 173 or 193 Buffalo Ave., exact location and time unknown. Drug dealer's name is Herbie,

Photographs by Marc Vodofsky/New York *Post*.

The cops hit an apartment, found a stash, and heard a knock. A line of customers was forming, so they sold them marijuana through a slot in the door.



AT 1260 PACIFIC STREET.

1369 St. John's Place. Gallagher told Magno that anti-crime hit Herbie's place.... Gallagher felt that Winter should have steered Anti-Crime away from Herbie's.

P.O. Magno engaged in conversation with P.O. O'Regan. O'Regan told him that a rival of Herbie was hit in order to be in good standing with Herbie. O'Regan also mentioned that himself and his partner P.O. Gallagher received #2,010 u.s.c. from Herbie as pay-off money. O'Regan further stated that now Winter and Magno can get rid of drugs at a more profitable rate, Roy's services will no longer be needed.

At the Special Prosecutor's Office, the report went into a file of more than 900 such documents. Photos of Brian and Gallagher and Rathbun were pinned on a wall of the "Target Room" under the heading "Criminal." These were joined by pictures of close to 25 others. Still more were under the headings "Administrative" and "Possible," and the overall total rose to almost 50 of the precinct's 200-odd cops.

Rumors were by then circulating that Winter and Magno were wired. Rathbun patted Winter down, without discovering the micro-recorder. Brian arrived for work and saw that somebody had scrawled the word "rat" on Winter's locker.

"I didn't believe it," Brian later said. "Not *Hank*."

At the front desk, a fellow cop called Gallagher aside and gave him a friendly word of warning. Gallagher shrugged and was heard to say, "Anybody who steals out there is crazy."

On September 4, police officer Crystal Spivey allegedly accepted $500 to help Winter escort a narcotics shipment. They drove to the post office at Third Avenue and 29th Street in Sunset Park, and an undercover cop posing as a dope dealer appeared with a kilo of cocaine. Winter and Spivey then drove to the Canarsie Pier. IAD detectives in a nearby van videotaped Spivey handing the shipment to a second "dealer."

By then, Brian had begun speaking of marrying a young woman named Cathy. He looked at a modest house in Rockville Centre and started negotiating with the owner. He later said, "All I want is a house. Just a house and a wife and a child."

Still, Brian would leave Cathy's apartment each work night and find himself in another raid on a narcotics spot. He and Gallagher allegedly agreed to assist the pusher Herbie by eliminating a competing location at 233 Utica Avenue. They hit the place again and again.

On the night of September 17, the dealer named Roy approached Winter in the precinct and said that the proprietors of the Utica Avenue location had decided to shoot the next cop who came through the door. Winter immediately relayed the information to IAD.

The same evening, Spivey went up to Winter at the stationhouse. She asked to speak to him in private, and they went outside to his car. She announced she had been tipped by a sergeant from another precinct that he was wearing a wire. She frisked him and failed to find the recorder taped to his crotch. Her suspicions were apparently allayed.

"*You* wouldn't dog me like this," Spivey was recorded saying.

In the morning, the Special Prosecutor's Office instructed Winter to take Spivey on a second narcotics run. She is alleged to have immediately agreed, and she was recorded as saying, "I want to buy a condo."

On Winthrop Avenue, detectives stopped the car and took Winter and Spivey to the IAD building. The Special Prosecutor's Office offered Spivey a reduced sentence if she would help determine how word of the investigation had leaked. She agreed and headed out with a micro-recorder of her own.

At the same time, Hynes said that the leak left Winter in too much jeopardy to continue. Hynes canceled plans to send Winter and his micro-recorder to a beach party with a new group of suspected cops.

That night, Brian reported for duty and heard that an IAD investigator had returned Winter's portable radio to the stationhouse. Brian immediately checked the stationhouse log and saw a notation by the names Winter and Magno.

"It said, 'Transferred to IAD,'" Brian later remembered.

In the back, Brian checked Winter's locker. The IAD investigators had cut off the lock. They had carried away everything except for a single brass collar device bearing the numerals "77."

ON SATURDAY, SEPTEMBER 20, BRIAN DROVE TO WINter's white frame house in Valley Stream. He did not see Winter's car, and he went to a tag sale. He called Cathy from a pay phone to say he had found an eyelet-edged sheet set. She told him $10 was a good price, and he hurried back, only to find the set had been sold.

On a second swing by the white frame house, Brian saw a woman he recognized from pictures as Winter's wife. He later recalled, "She looked like she had been through a war. I said,

AFTER HIS SUSPENSION, O'REGAN WOULD VISIT HIS MOTHER'S HOUSE ONLY WHEN THE NIGHT HID HIM.

'I'm Brian.' She said, 'He's not here and I gotta go.' "

As Brian began to pull away, he saw Winter drive up with some relatives. Brian later remembered, "I said, 'Hank, how are you doing?' He said, 'Hey, buddy boy.' He has a big smile on his face and he says, 'I'll see you later.' "

Brian returned to his apartment in Rockaway. The owner of the house in Rockville Centre called to accept Brian's latest offer. Gallagher also telephoned and warned Brian to stay away from Winter. Brian went to Gallagher's house in Marine Park and found his partner sitting in the dining room.

"I said, 'What's the problem? What's going on?' " Brian later recalled. "He said, 'I told my wife everything.' I said, '*Everything*?' He said, 'Yeah. We could be in big trouble.' "

THAT MONDAY, CRYSTAL SPIVEY APPEARED AT THE Special Prosecutor's Office and said she would continue to wear a wire only if Hynes guaranteed her probation. Hynes said she would have to do at least a one- to three-year term. She balked, and Hynes canceled the deal.

On Tuesday morning, Chief John Guido of IAD decided he could not risk having a noncooperating Spivey tip off other officers. He reached for a folder on his desk that contained the names of thirteen targeted cops.

"Take them! Take them!" Guido was reported to have said.

Rathbun was processing a prisoner at Central Booking when he called his wife and learned that he had been suspended. Another cop was waiting with his fiancée to be seated at a restaurant when the news came over the television in the bar. Brian first understood that something had happened when his friend Patricia Cuti telephoned.

"Pat said, 'What's the matter, what's going on at the precinct?' " Brian later recalled. "She said, 'Turn to Channel 4.' "

When he flicked on the television, Brian heard himself named as one of the thirteen cops who had been suspended. The others included a sergeant who was often the sole supervisor of Brian's shift in the field. Brian called the sergeant to break the news.

"I had to tell him five times. He wouldn't believe it," Brian later remembered.

Later that day, Brian drove to the stationhouse and went through a side door to avoid the crowd of reporters out front. An IAD investigator instructed him to surrender his guns, identification card, and gas card. The investigator followed him to his locker.

"I guess they're afraid you're going to blow your brains out," Brian later said.

As he emptied his locker, Brian paused to write the single word "suspended" in his memo book. He then turned over what was required to the investigator and headed out past the front desk.

"I can remember who was standing where and what they were wearing," Brian later said. "I remember everything in great detail, but after I left the precinct I don't know where I went. I can't figure out where I went."

The next day, Brian and some of the other suspended cops went to the PBA to seek legal assistance. Gallagher cried six times, and Brian later remembered, "I said, 'Holy shit, I can't believe this here. He was always *cement*.' "

Afterward, Brian sat with Rathbun in a car. Rathbun was also crying, and Brian later recalled, "I said, 'Maybe it's not so bad.' He took out his wallet and showed me a picture of his son and said, 'See this? How could you ever tell him?' "

When he reached Cathy's house, in Brooklyn, Brian still had not broken down. She was red-eyed when she met him at the door, and he later remembered, "I said, 'Are you crying?' She said, 'No.' I went upstairs and I burst out crying."

Back at his own apartment in Rockaway, Brian stopped to speak with his landlord. His brother Greg remembers, "Brian said, 'That was me in the paper,' and he said, 'I know it was, Brian.' Brian said, 'If you want, I'll move,' and he said, 'Absolutely not.' "

Over the days that followed, Brian would visit his mother's house only when the night hid him from the eyes of the neighbors. He was reluctant to attend a birthday party for his brother Greg, and his sister-in-law, Carole, remembers, "His first concern was what would the kids think of him."

During the party, Brian and Carole retired alone to a corner. Their conversation touched on the suicide of Donald Manes. Carole said that the man should have ridden out his troubles, just as Brian should ride out his own difficulties.

"I said, 'People forget fast,' " Carole remembers. "I said, 'Look at Richard Nixon.' "

Through the family, Brian contacted a lawyer. Brian asked about the possibility of pleading insanity resulting from a sort of battle fatigue. Brian later said, "They call it the *war* on crime. The *war* on drugs."

At one point, Brian sought advice from a veteran of the Seven-Seven who had once been arrested for armed robbery. Brian also described his predicament to a psychic. Cuti remembers, "The psychic told Brian that he probably wouldn't continue being a cop."

On another day, Brian walked into a church in Rockaway and confessed his sins in the Seven-Seven to a priest. Brian later remembered, "I thought he was going to fall over and take a heart attack, but he didn't even bat an eye. He said, 'I've heard worse. Just get a good lawyer and be prepared for what might happen.' "

From the church, Brian headed home and telephoned Winter. The answering machine was on and eleven more of Brian's words went on tape. Brian later remembered, "I felt so clean and pure. I said, 'Hank, this is Brian O'Regan. I don't hold anything against you.' "

Around that time, Winter began testifying before a grand jury. He and Magno helped the Special Prosecutor's Office secure indictments against thirteen cops and prepare cases on about a dozen more. Brian was charged with some 80 crimes.

"It's funny how you can be good for your whole life, for so long, and then . . ." Brian later said.

On November 4, Brian called Cuti and said that he had been notified to surrender the following Thursday. He said he planned to show up in dark glasses, a hooded sweatshirt, and a hat.

"He was scared to death," Cuti says.

The following day, Brian stopped by Cathy's house and gave her white carnations for her twenty-fifth birthday. He also drove to a notary public in Queens with a will he had typed himself. He later made an appointment with Mike McAlary, the New York *Newsday* reporter who had broken much of the story behind the investigation.

At 10 P.M., Brian met with McAlary and this writer at the Ram's Horn diner in Rockaway. Brian spoke for four hours and then went home. Cathy called him, and he told her that he planned to surrender with the others and that he might shave for the arraignment. He then drove through the rainy pre-dawn darkness to his mother's house.

Five hours later, all the indicted cops except Brian arrived at the IAD building. They came out an hour later in handcuffs and rode to Central Booking. They had all taken prisoners there in the past, and they did not have to be told the procedure for photographing and fingerprinting.

At 11 A.M., a clerk on the fifth floor of Brooklyn Supreme Court announced that the first item on the calendar was Indictment SPOK 224. Gallagher shuffled in wearing a black jacket. His shoulders were slumped. His head was bowed.

"Step up, please, Mr. Gallagher," the clerk said.

After entering a plea of not guilty, Gallagher's lawyer noted that his client had received 35 medals and commendations during his seventeen years as a cop. Hynes responded that Gallagher was accused of 87 felonies and misdemeanors. The charges included the sale of crack and of loaded handguns.

His bail set at $50,000, Gallagher shuffled back out. Rathbun then appeared and pleaded not guilty to 37 counts that included selling drugs. He was followed by Spivey and nine other cops who pleaded not guilty to charges ranging from the sale of cocaine to burglary to the theft of two garbage cans from the stationhouse. Spivey's face was blank as she listened to a prosecutor say she was charged with an A-I felony. The prosecutor added that this carries a maximum penalty of life in prison.

By that time, the police had put out an APB for Brian's gray Subaru. Winter and Magno are said to have kept searching for him for the next two days. Brian's brother Greg began to fear the worst when the mail brought a brown envelope containing a one-page typewritten letter.

"I've always considered myself to be an honest, upstanding person."

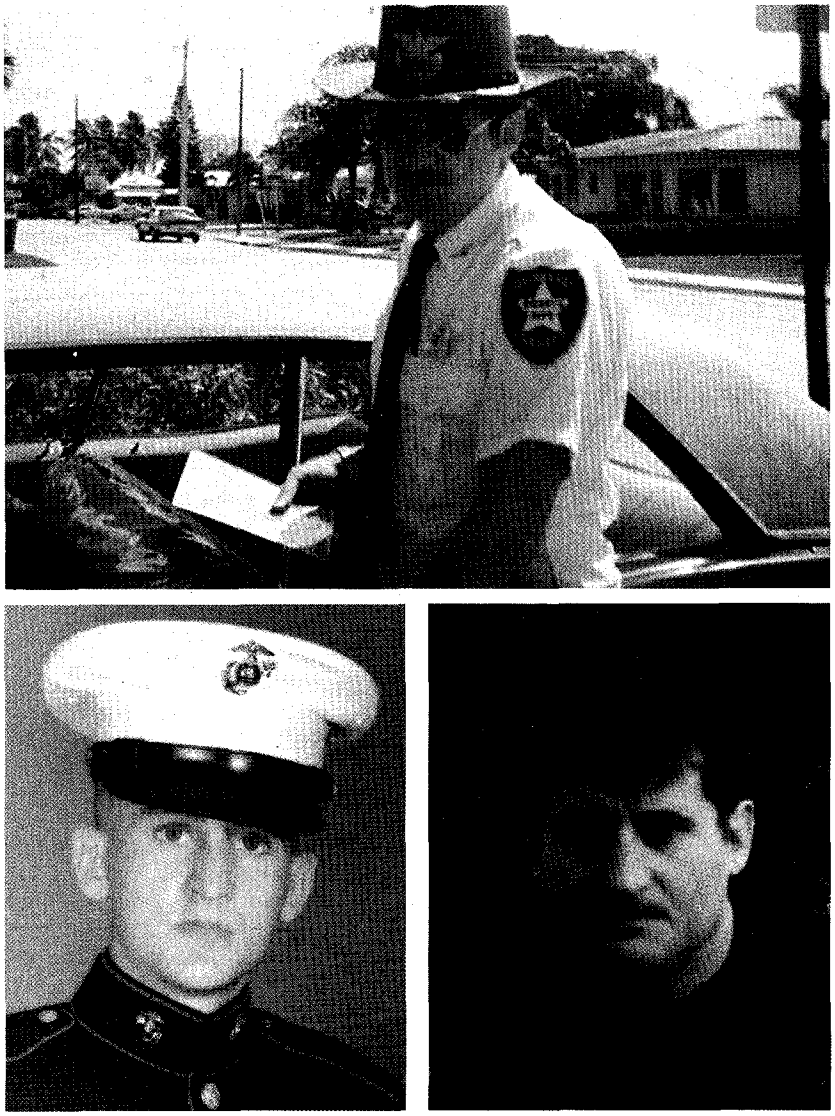
"I was firmly convinced that nobody cared in the ghetto, from the people who lived there to the police and the city."

"I'm sorry it had to happen this way, but it did."

"Try your best to take care of mom."

On the afternoon of Friday, November 7, a neighbor told Greg that the radio was reporting that Brian had been found dead in a Southampton motel. Greg and Kevin went to the Suffolk County medical examiner's office and identified the body. Two other relatives then took the Subaru to Greg's house.

"I was firmly convinced that nobody cared in the ghetto, from the people who lived there to the police and the city," read O'Regan's suicide note.



AS A FLORIDA COP, IN THE MARINES, OFF DUTY IN NEW YORK.

That Sunday night, Brian was laid out in the room at the Moore Funeral Parlor where his father's wake had been, six years before. The family gathered for a private viewing, and afterward Greg went to his mother's house. The phone rang, and Greg spoke for a moment to Gallagher's wife. Gallagher himself then got on the line.

"All he kept saying was 'I'm sorry, I'm sorry,' " Greg remembers.

Wednesday morning, a police color guard escorted the hearse to the Holy Name of Mary Church in Valley Stream. The officers of the 77th Precinct stood at attention in white shirts and white gloves. They saluted as Brian's flag-draped coffin was carried up the steps.

During the Sign of Peace, Greg went down the right side of the aisle and shook hands with one cop after another. Rathbun was hunched off to the left with his wife, sobbing. Gallagher sat in the back, gripping the pew before him with both hands, his eyes welling with tears.

Just before noon, the coffin was carried back into the sunlight. The officers again saluted, and many of them went off to start another tour at a stationhouse that is expected to see as many as twelve more indictments. Gallagher, Rathbun, and the other indicted cops hurried away to make a 2 P.M. court hearing.

With a squad of leather-jacketed officers on motorcycles clearing traffic, the O'Regan family followed the hearse to a cemetery in Westbury. There, they each laid a red carnation by the grave of the man who had left Valley Stream to be an officer in the Police Department of the City of New York.

"You tell me why I did this," Brian O'Regan had said one week before. ■

COMING HOME

DIRECTOR OLIVER STONE RELIVES HIS VIETNAM NIGHTMARE IN 'PLATOON'

BY PETER BLAUNER

'ALL RIGHT," OLIVER STONE says as the lights go down in the screening room and the movie begins. "Is everybody ready?" On-screen, fifteen minutes later, it is night and a young man is waking up. He is dark-haired and handsome, and he seems balled-up inside. Jungle flies nip at him as he buries his face in a towel. The other soldiers in his platoon are sound asleep. Then he notices something moving in the trees fifteen yards in front of him. Slowly, he begins to make out the silhouette of a North Vietnamese Army soldier holding a rifle. The NVA soldier signals for his men to move in on the Americans. The young man is frozen with fear. He looks at the approaching enemies. Then he looks at the weapons at his feet. And he does nothing.

In the Hollywood screening room where a dozen people are watching his new movie, *Platoon*, Stone, the writer and director, isn't doing much, either—just sitting at the edge of his seat and looking at the levels on a soundboard. A big 40-year-old man with heavy shoulders and dark, thinning hair, he doesn't like seeing his own movies. "I can barely sit still for them," says Stone, who often sounds like a college professor. "I keep seeing all the things I did wrong or could have done better." But the mistake Stone is seeing today has nothing to do with camera angles or dialogue. Rather, the ambush unfolding on-screen is one that he allowed to take place almost twenty years ago as a young soldier near the Cambodian border.

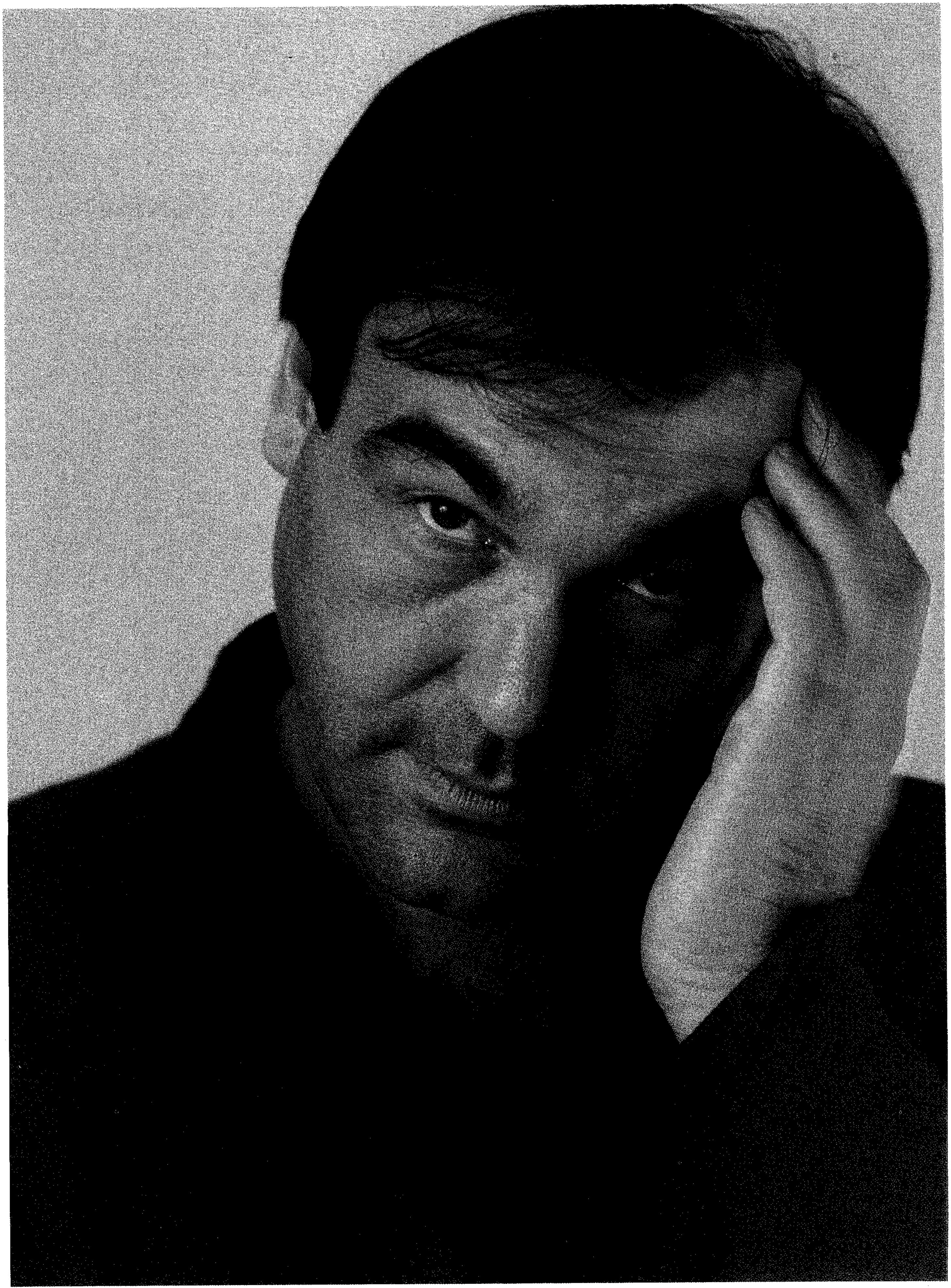
The screen explodes with gunfire and light. Charlie Sheen, the actor playing a version of young Oliver Stone, finally scrambles for cover and his rifle as the NVA attacks and the American soldiers try to hold them off. The ambush lasts only a minute, but afterward, one of the young American soldiers is dead, his chest blown apart, another is seriously wounded, and Sheen's character lies bleeding from a neck wound.

"Yeah, that happened to me," Stone says later, turning his head to reveal a thin whitish scar near the nape of his neck. "I was lucky. Another inch and I'd be dead. But I let 'em walk right up on us."

WAR CRY: *Charlie Sheen plays the young Stone in* Platoon.

OVER THE YEARS, gory scenes have been an Oliver Stone trademark. In the movies he has written, including *Midnight Express* and the infamous *Scarface*, tongues are bitten off, hands get severed, and walls are sprayed with blood from wounds inflicted by chain saws. Though some of the films did well—Stone got an Academy

Photograph by Ricky Francisco.



PHOTOGRAPH BY JAMES HAMILTON

SEASON IN HELL: *"The NVA were good soldiers. They killed a lot of us, and we forget that. I hope a lot of the kids who see* Platoon *will think twice. Maybe they won't make the same mistake I made."*

Award for his *Midnight Express* screenplay—critics often hated his work. Words like "vile" and "sensationalistic" were thrown around, and *New York* film critic David Denby once called him "the dread Oliver Stone." But earlier this year, Stone's reputation began to change with the release of *Salvador,* an independent film he directed and co-wrote. An electrifying tour of hell in Central America, *Salvador* combined Stone's talent for hard-driving, sometimes trashy excitement with a new moral and dramatic seriousness. Denby considers it one of the best films of the year, and other critics join in the praise.

AT FIFTEEN: *Preppy time bomb.*

"[Stone] writes and directs as if someone had put a gun to the back of his neck and yelled 'Go!' and didn't take it away until he'd finished," *The New Yorker*'s Pauline Kael weighed in, apparently without having seen the director's scar.

Though *Salvador* did not make much money, it was a personal triumph for Stone; even more is at stake with *Platoon* (which will open in New York on December 19). Unlike *Apocalypse Now* or *The Deer Hunter,* which used the Vietnam War as a metaphor, *Platoon* is about the real place and the real time. Stone shows what soldiers went through on a day-to-day basis in Vietnam and how the war turned them against one another. It's a coming-of-age film on the order of *The Red Badge of Courage* and *All Quiet on the Western Front,* and critics who've seen it say that it has the authenticity of some of the best war movies ever made. It's a strong, uncompromising work—Stone's bid to become an American director whose films matter in a larger sense. "He's got power and force," says Martin Scorsese, who was Stone's film teacher at New York University. "It's good to see our country can still produce directors like him. He has a unique style and he's become a real personal filmmaker. No one else is doing the things he's doing. He's out there by himself."

IN VIETNAM: *"I had a serious dose of patriotism."*

Platoon is the story of Stone's life. He grew up in an upper-middle-class home on the Upper East Side, went to private schools, dropped out of Yale, and spent fifteen nightmarish months fighting in Vietnam. Since returning, he has devoted a large part of his life—wild, struggling years filled with drugs, failure, and penury—to trying to make his Vietnam ordeal into a film. Now that it's done, he seems relieved, if a little wary.

"*Platoon* is important because it reminds us what war really is like," he says after the screening, sitting in a Hollywood fast-food restaurant called El Pollo Loco. "You see a film like *Top Gun* if you're a kid, you join the Navy. It looks great." Stone's soft tones give way to an angry, emphatic voice. His boyish, gap-toothed grin disappears and his dark eyes glimmer. " 'I join the Navy, I get to wear that spiffy uniform, I get to ride at the speed of light, I get the machine under my legs so I get that sexual energy, plus I get Kelly McGillis if I blow up the MiG!' Nobody mentions the fact that he possibly started World War III by doing that! So the message of the movie is 'I get a girlfriend if I start World War III!' "

As he speaks, Stone mashes pieces of his chicken into a pad of dough and then crushes the whole mess together. Sometimes he stares off into space as if he's wearing an invisible headset and listening to messages from beyond. His intensity is relentless. While making his movies, he's blown up small towns, hung out with drug dealers, and stepped into the middle of revolutions. But Stone is not the right-wing Hollywood macho man—in the tradition of John Wayne, Clint Eastwood, and John Milius—that critics took him for early in his career. He is a liberal, and is more inclined to sound off on U.S. policy in Central America than on the spread of Communism.

"I got off the point," he says, snapping back to the present. "I think *Platoon* shows kids—if they see the movie, and I hope they do—what combat is really like and what war really means. They fire back. The NVA were good soldiers. They killed a lot of us, and we forget that. I hope a lot of the kids who see *Platoon* will think twice. Maybe they won't make the same mistake I made."

OLIVER STONE MAY HAVE been the only man who went to Vietnam to cool off. As a teenager, he was a time bomb. The only son of a Jewish father and a French Catholic mother, he got tightly wound while attending Trinity and the Hill School, in Pennsylvania. And his life at home was worse.

Stone's father, Lou, was a deeply conservative stockbroker whose values were forged in the Depression. He urged his son to conform and to pick a career that ensured security. "He was always telling me, 'Wear a suit, cut your hair, be a stockbroker,' " Stone says. " 'A man should not stand out for his behavior.' But he had a secret side that he never really let loose. He used to write plays but bury them in the drawer. He was an intelligent man and a very good writer. He wrote a newsletter on economic issues that was very highly regarded on Wall Street. He taught me how to

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write. But he was in conflict himself and would emphasize not making anything special of yourself."

Though Stone shared his father's political conservatism, he couldn't follow the path that had been mapped out for him. Instead of preparing for a business career, he dropped out of Yale in 1965, after a year, and went to Vietnam for six months to teach English, history, and mathematics to Chinese students. After a tour in the Merchant Marine, he volunteered for the draft and the Infantry. "It was a way of announcing to my father that I was a man," Stone says. "Also, I had a serious dose of patriotism. I believed in our country, believed in the ideals, believed that the Communists were undermining us everywhere."

But there was also a more subtle motivation. "I'd written a book about my experiences in Asia, and when it was rejected, I went into this feeling I had to be anonymous," he says. "I had to atone for the act of individuality. So I had to become like a common soldier. I had to have my hair cut, I had to be a number."

So Stone spent his twenty-first birthday, September 15, 1967, traveling to Vietnam, where he was assigned to the Twenty-fifth Infantry, near the Cambodian border. He saw action within his first two weeks. "Just like I had it in the movie," he says. "I saw an NVA and boy, I really froze up. I felt pretty shitty afterward because the guy next to me lost an arm. I got wounded, too, thank God, because I wouldn't have been able to take the derision from the other guys."

But as the war went on and Stone became a better soldier, his sense of right and wrong was eroded. "We burned the villages, we did a lot of damage," he says. "Not on the My Lai scale, but we did it on a steady basis. Don't let anybody give you any bullshit." He remembers that in one village, he lost control and began firing his rifle at an old man's feet. "I hated this guy," says Stone, who would use the scene years later in *Platoon.* "I told him to get out of the hole. He wouldn't get out. I just wanted to scare him to the verge of dying. I wanted to kill him, but I couldn't quite cross the barrier."

The pressure grew as Stone's platoon got hit harder and harder (he was wounded again, this time with shrapnel in the leg and behind). After he was moved to another unit, shortly before the slaughter of the Tet offensive, he was disciplined for insubordination. "I just wanted to make it out of there alive," he says. "I started smoking a lot of pot because it blurs the consciousness and I didn't want to know what was going on anymore. All notions of romanticism had vanished. Patriotism had sort of diminished. My ob-

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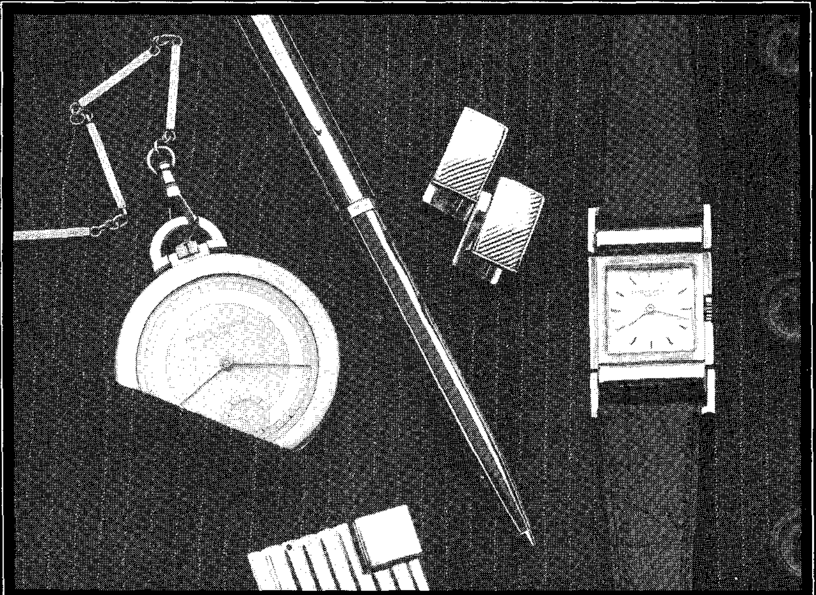

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jective became counting the days off until I could make it back to the world."

STONE RETURNED TO THE STATES in November 1968, with a Purple Heart and a Bronze Star for valor. Shortly afterward, he tried to cross the border after a trip to Mexico and was arrested for marijuana possession. His father had to spend $2,500 in payoffs to get him out of jail in San Diego. "I was freaked out," Stone says.

And the war at home continued. In Stone's eyes, his father didn't understand or appreciate what had happened in Vietnam. Lou Stone echoed the official line, which was that the war was a mere "police action." Bitter arguments divided father and son for years, though there were some surprising moments of peace. "I remember when I gave him LSD once," Stone says. "I stuck it into his drink. We'd had an argument. He took it with a great sense of humor, actually. He kind of enjoyed it. He got into a heavy African trip. He started hearing all this African music, naked black women, and stuff."

Stone drifted in a druggy haze until he found his way to NYU in 1969. At first, he didn't fit in. "He was the archetypal embittered loner," says screenwriter Stanley Weiser, one of his classmates. "Very alienated, very suspicious, very macho."

"I avoided the politics," Stone says. "I mean, part of me wanted to kill. I was willing to go to Washington. My feeling was, if you want to do something, let's do it. If we're going to take over, let's go to Washington. I'll get up on a rooftop and let's snipe Nixon. Let's go for it. I mean, let's kill. I mean, let's take over the f---ing country. But don't give me this jerk-off–parading–down–Wall Street–making–films kind of crap and expect to change the system."

At NYU, Stone got an important break: His professor was Martin Scorsese, who was on his way to establishing himself as a force in the film world. Charismatic, energetic, and insightful, Scorsese inspired Stone, and under his tutelage, Stone made a series of short student films, including a strikingly impressionistic meditation on coming home, *Last Year in Vietnam.* "I thought he was a real filmmaker," Scorsese says. "He'd been through a lot more than other students and had something to say. Some of it was a little excessive, but I think that excess is what's kept him going."

"It's a good thing Scorsese gave me film as a way to use my energies," Stone says, "because after the war, I was very angry and I could have turned out to be a very dangerous character. I was something like [*Taxi Driver's*] Travis Bickle."

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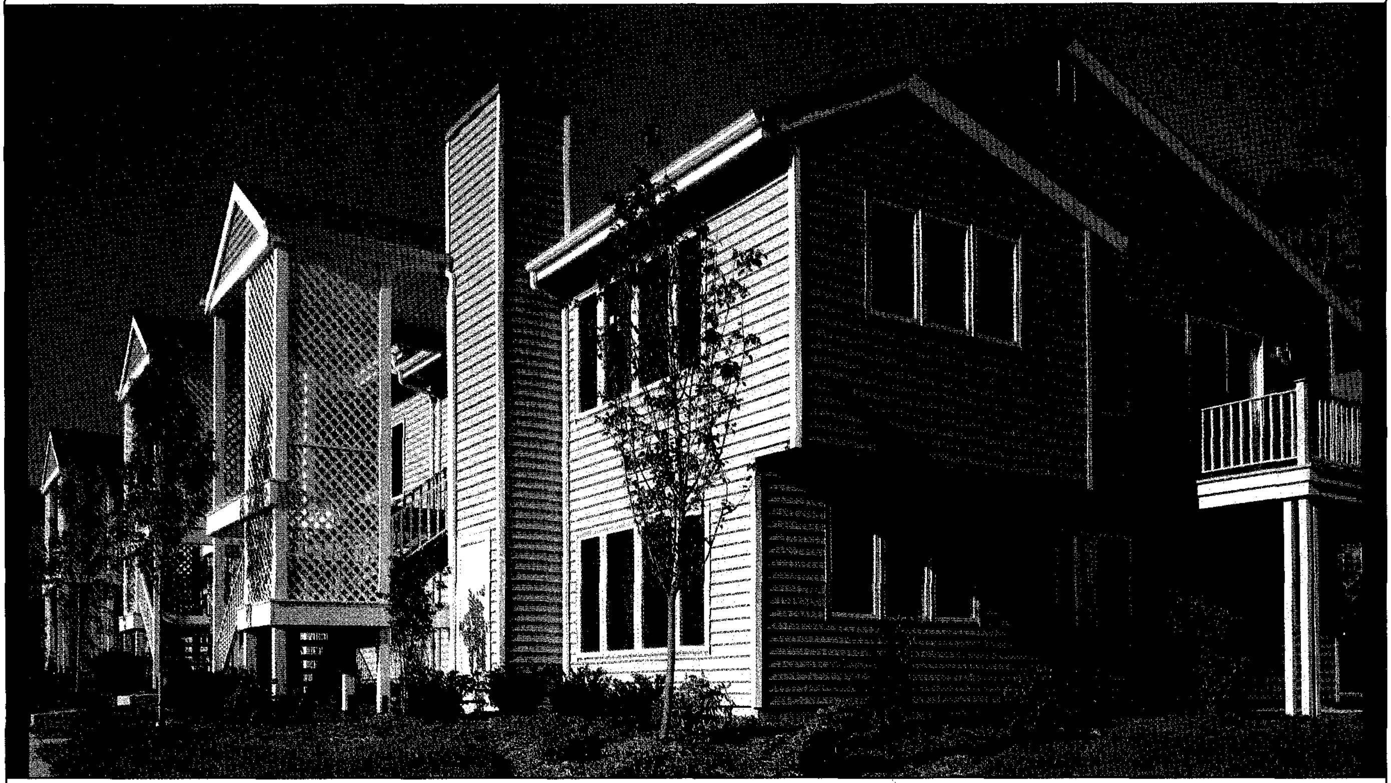

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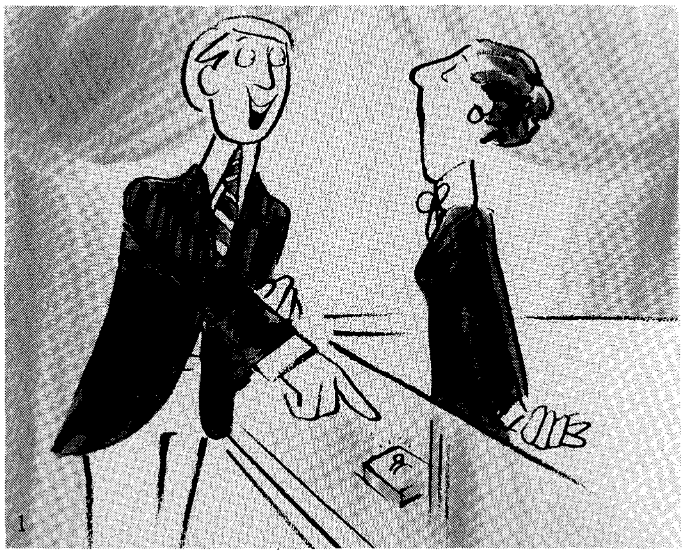

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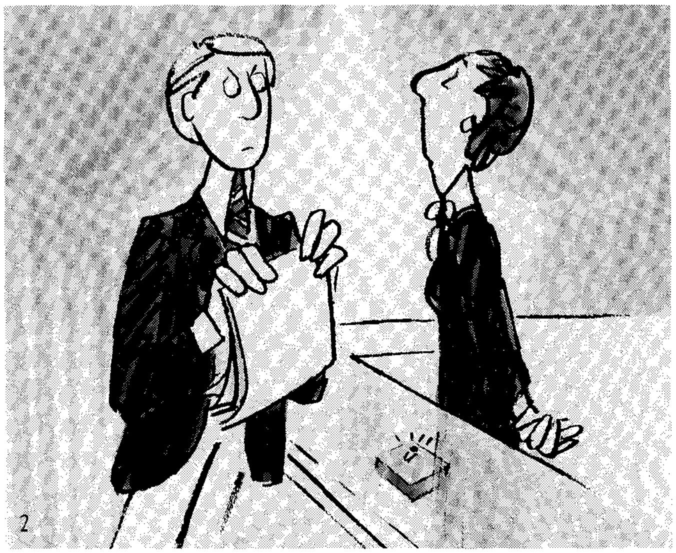

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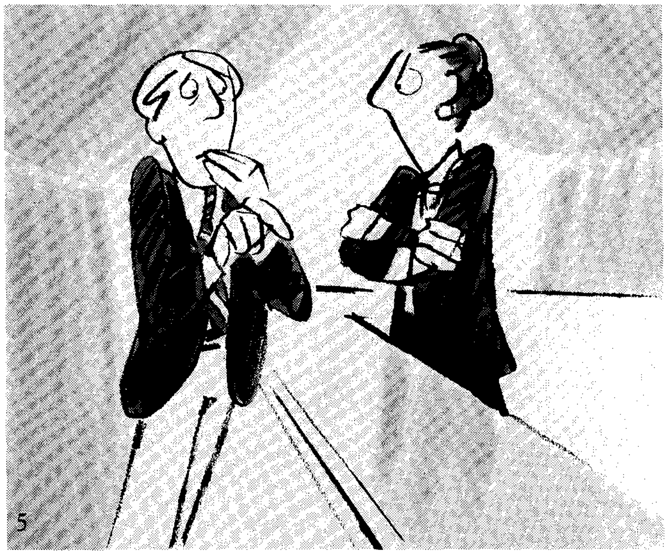
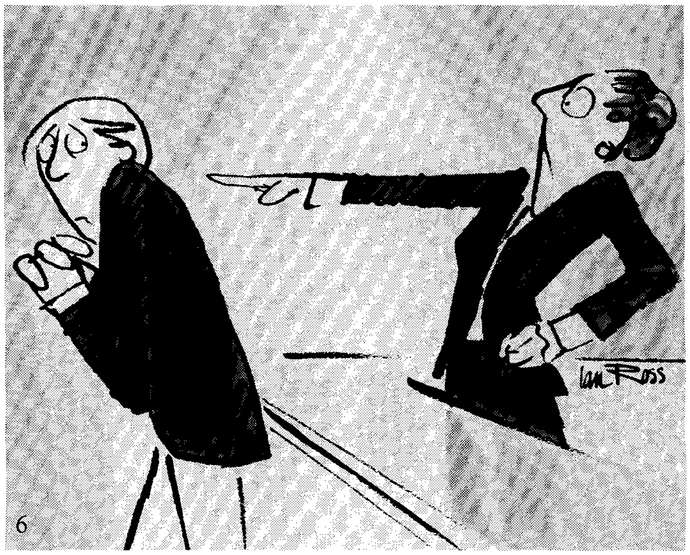


"If I guess the price of the ring will you tell me if I'm right?"



"Sir, if you show your tax return to the guard at the door, he'll give you bus fare home."

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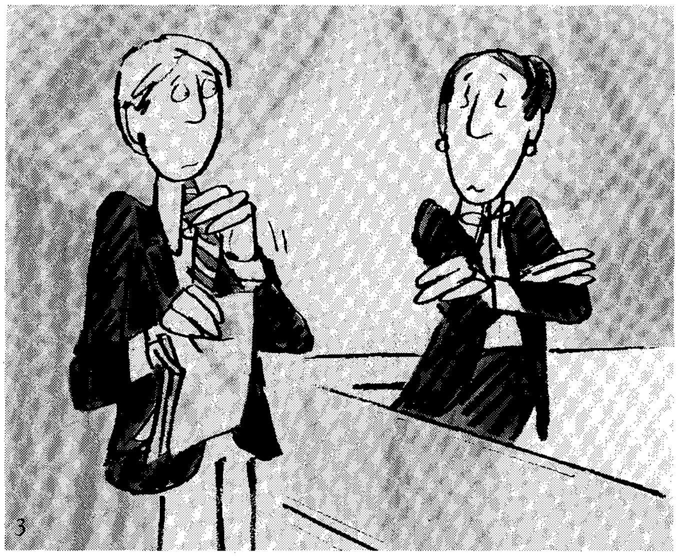
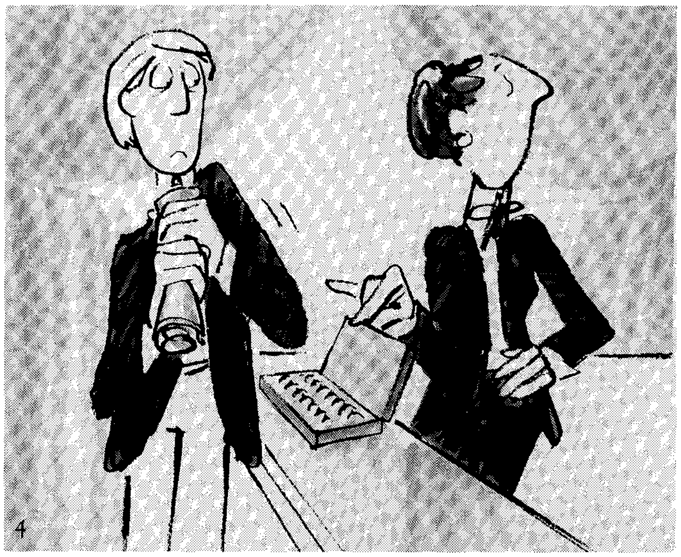


"Not a banner year, was it? I'm sorry, I can't quote you a price on the ring. . ."



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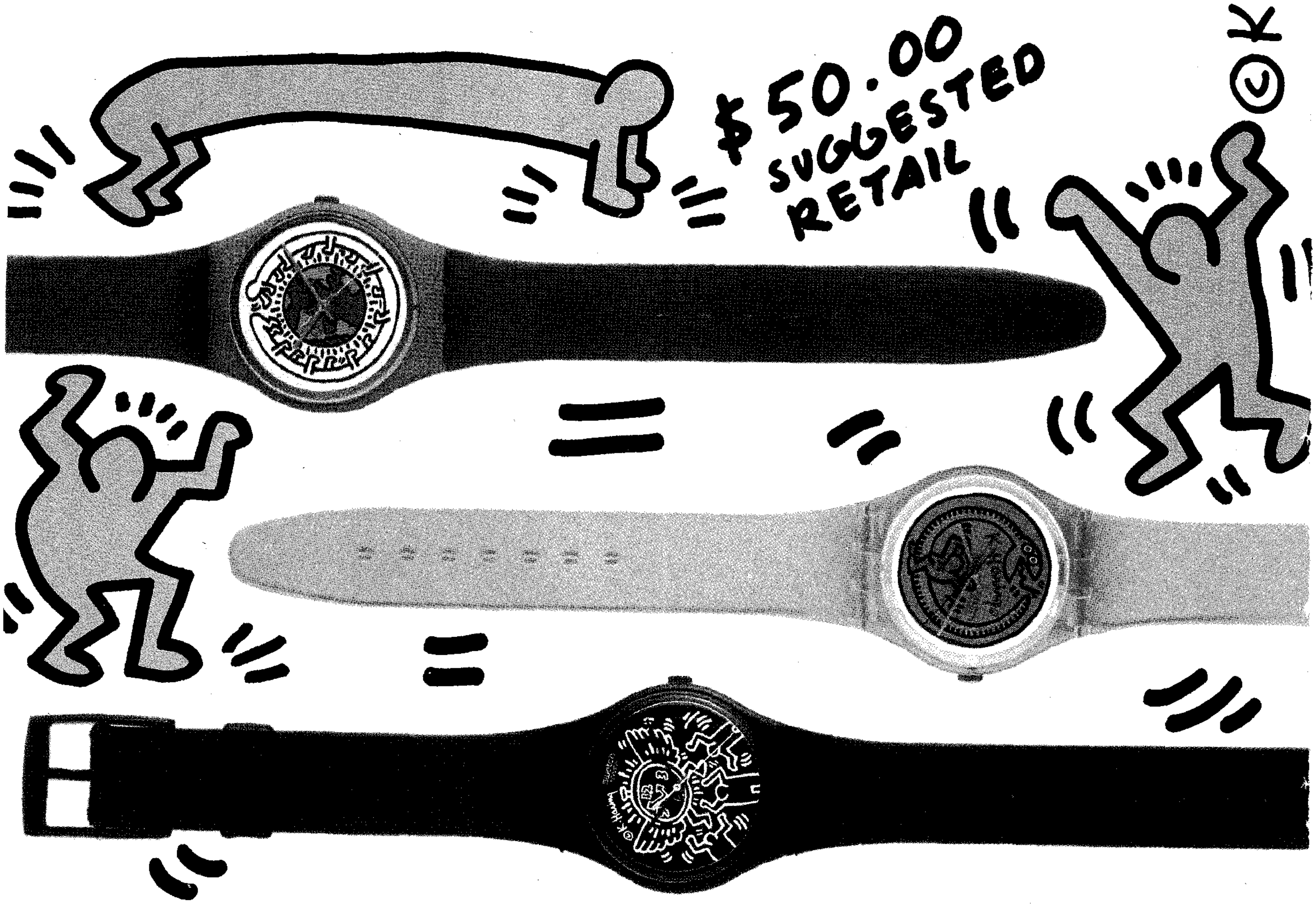
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Stone churned out ten screenplays while supporting himself as a cabdriver and a Xerox messenger. Only one script, a grade-B horror picture called *Seizure,* was produced, but it did poorly. Stone kept struggling, with help from his first wife, Najwa Sarkis, an executive assistant at the Moroccan mission to the U.N. The outlook was bleak, but he refused to give up on film and follow his father into business. "It's a safe bet to say that his father thought Oliver would never really be able to support himself," says his cousin Jim Stone, who was chairman of the Commodity Futures Trading Commission during Jimmy Carter's presidency.

"My father thought I was a bum," Oliver Stone says.

ON JULY 4, 1976, WHILE THE rest of America celebrated the bicentennial, Stone reached a point of reckoning. He was nearly 30, his marriage had broken up, and he was barely scraping by on his earnings as a cabdriver. With the Tall Ships in the harbor, his thoughts turned back to Vietnam. "I finally sat and dealt with the war as I had known it realistically," he says. "It took me eight years to get to that screenplay, because I couldn't deal with it before. I needed the distance." Within a few months, Stone had finished *Platoon.* The script impressed a number of producers and studios, though it would be ten years before Stone could get it made into a movie.

But the talent shown by Stone's script led Columbia Pictures to assign him to *Midnight Express,* with English producer David Puttnam (now the head of Columbia) and director Alan Parker. Based on a true story about Billy Hayes, a young American who was brutalized in Turkish prisons after being arrested for smuggling hashish, the film was shot in Malta for about $3 million. Stone gave the screenplay the dramatic force of such classic prison movies as *Cool Hand Luke* and *The Great Escape,* tossing in the kind of ferocious, obsessive violence that would appear in most of his movies. " 'The road of excess,' " says Stone, quoting William Blake in his defense, " 'leads to the palace of wisdom.' "

Midnight Express turned out to be a sleeper hit, and in the spring of 1979, Stone won the Academy Award for his script. "It was like a fairy tale," he says. "A great night. A lot of the old Hollywood stars were there. John Wayne gave the Best Picture award to *The Deer Hunter.* All of a sudden, I was 32 years old and the golden boy for a few minutes. But I really wasn't ready for it."

For a time, it appeared that Stone's life was finally falling together. He moved to

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California and began to get steady, lucrative work. But there were eruptions of outrageous behavior. Friends remember him breaking down bathroom doors at Hollywood parties, giving a long tirade against drug laws at an awards ceremony, drinking heavily, and, in general, living life at the extremes. “Oliver is the only person I know who went to Poland for a vacation,” says movie producer Edward Pressman.

Pressman hired Stone to direct a major-studio horror film called *The Hand,* starring Michael Caine, in 1981. But the picture was a critical and box-office disaster. “It was the opposite of any success *Midnight Express* had brought me,” Stone says. “I went from the top to the bottom right away.” Stone was relegated to writing other people’s films. One of these was *Scarface,* an update of the 1932 gangster film, focusing on Cuban coke dealers in modern-day Miami. With Al Pacino lined up as the star and Brian De Palma as director, Stone threw himself into research. “I was doing quite a bit of cocaine in those days, so I knew something about the subject,” he says. “I hung out with dealers, I hung out with police. I’d been to Peru. It’s a fascinating story.”

But Stone claims he stopped using coke when he sat down to write the picture. “I cut off deliberately because I wanted to restructure my life,” he says, “—which writers have the freedom to do. If I’d been working in a bank, it might have been harder.” He got married again, to actress Elizabeth Cox, and moved away from Los Angeles for a while. None of this moderated *Scarface,* which was released in late 1983.

Few films of the sound era have inspired as much hatred. The film, which cost about $23 million, lasts nearly three hours, and critics complained about its excessive bloodshed, its relentless profanity, and the mountains of cocaine that Pacino falls into facedown. “*Scarface* is a long, druggy spectacle,” Pauline Kael wrote. But Stone still defends the movie. “The degree of excess that I wrote about was true,” he says.

Stone had become tired of writing scripts for other directors. He worked with Michael Cimino on *Year of the Dragon*—yet another controversial film—expecting that its producer, Dino De Laurentiis, would help him film *Platoon* in return. But De Laurentiis later decided he would not be able to distribute the writer’s Vietnam project, and Stone was fed up. “I wasn’t really getting what I needed from my work,” he says. With *Platoon* tied up legally for the moment, Stone made the boldest move of his career, writing a film he intended to direct called *Salvador.* “I either had to make that movie or else I just couldn’t do it anymore,” he says. “I was

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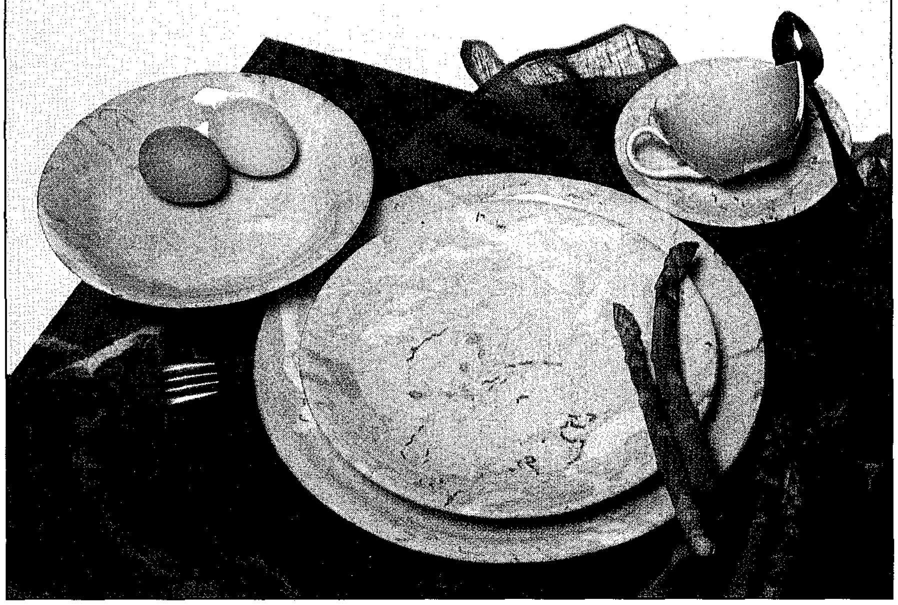

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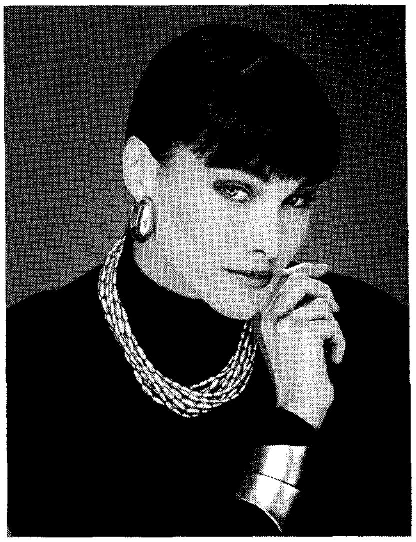

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Salvador SUMMED UP THE changes Stone had gone through since leaving Vietnam. While the rest of America drifted to the right politically during the seventies and eighties, Stone, who had once supported Barry Goldwater, was transforming himself into a dedicated proponent of left-wing values. His experiences in Vietnam and in the aftermath of the war were a large reason for his shift, but another catalyst was a renegade journalist named Richard Boyle. A veteran of reporting stints in Vietnam, Belfast, and Lebanon and something of an untamed spirit, Boyle took Stone to El Salvador, where he had covered the war as an independent field producer. "What I did was to give him an education," says Boyle.

Last year, Boyle helped Stone write a script showing the events of the early eighties in El Salvador—including murders committed by the right-wing death squads, the killing of four American churchwomen, and the assassination of Archbishop Oscar Arnulfo Romero—from the point of view of a man who'd seen Vietnam and feared that the same thing might happen if the United States intervened in Central America.

Ricky Francisco

SALVADOR: *Harnessing Stone's fierce energy to serious issues.*

At first, Stone and Boyle tried to shoot the film in El Salvador. They met with the advisers of Roberto D'Abuisson, the right-wing military leader accused of leading the death squads. "They liked Oliver because they loved *Scarface,*" Boyle says. But the plan fell through, and Stone quickly moved his production to Mexico. He managed to shoot the film—which starred James Woods as Boyle—for under $5 million, sparing little in the way of authenticity. "We took over this entire town for a week to shoot the Battle of Santa Ana, and we blew it to pieces," he

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says. "The mayor was great. He loved movies and he said, 'Go ahead, blow up the whole f---ing City Hall.' We even redesigned his office and used it as a whorehouse set [with real prostitutes]. He liked the décor so much he kept it that way, red walls and all."

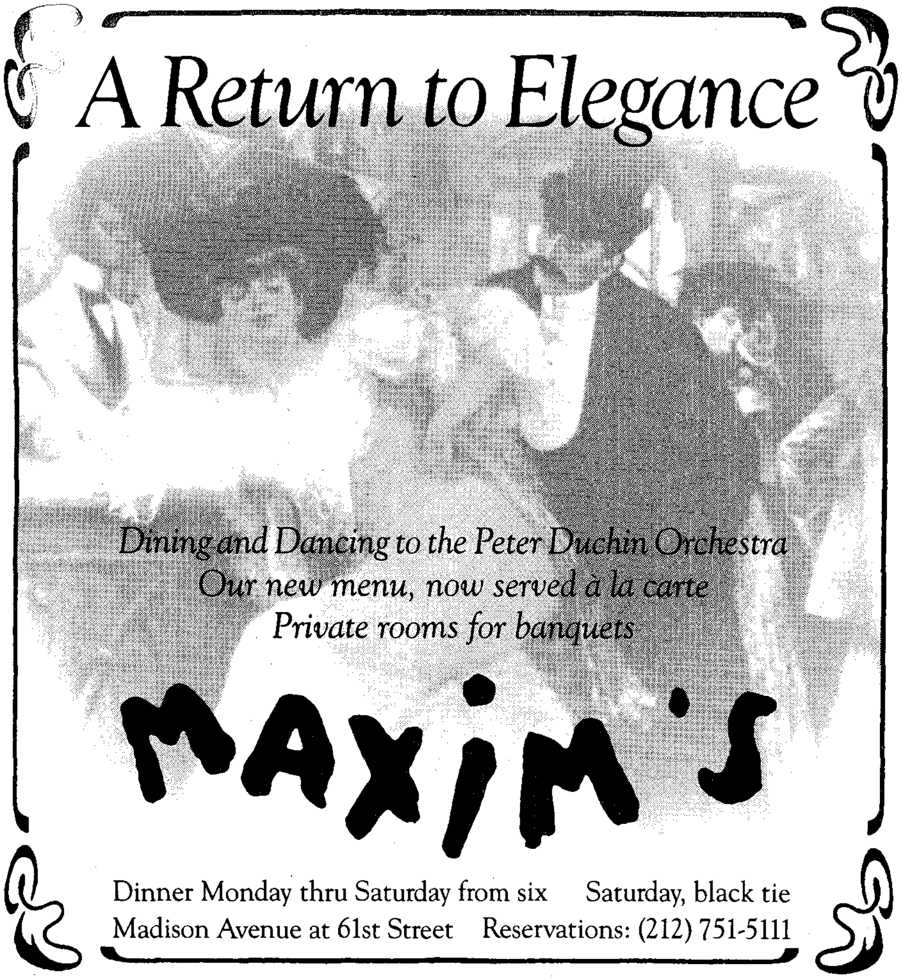
Salvador drastically changed the way people thought of Stone. Many critics loved the movie for the way it harnessed his fierce energy to serious issues. Even members of his family were caught off guard. "I certainly didn't realize how much his politics had changed," says Jim Stone, who liked the movie. "I was really surprised to see he'd dedicated it to his father [who had died the year before the movie was released]. It was as if *Salvador* was Oliver's announcement that he was different now." Buoyed by the fact that *Platoon* was finally free of legal entanglements, Stone went to the Philippines earlier this year to fulfill the quest he'd pursued for so long, the filming of his Vietnam story.

IN TYPICALLY RAUCOUS STONE FASHion, the cast and crew for his new film arrived in the Philippines around the time Corazon Aquino took power. "It was pretty confusing," says former Marine captain Dale Dye, who was hired by Stone to train the actors—including Tom Berenger, Willem Dafoe, and Charlie Sheen (Martin Sheen's son)—to act like soldiers. "We ran into people from the military who were just waiting to see which way the wind was blowing."

For Sheen, an eloquent, talented 21-year-old, the scene had a particular poignance. "I had been in the Philippines about ten years before, when my dad did his Vietnam movie, *Apocalypse Now*," he says. "And having witnessed that whole Coppola experience—with my father having a heart attack—I'd had no interest in becoming an actor."

Sheen eventually changed his mind, but the preparations for *Platoon* brought back some of his doubts. Dye led the actors out to the jungle for two weeks of boot camp. "The first thing I did was make them break out the entrenching tools and dig themselves the holes they'd sleep in for a couple of weeks," Dye says. "You should have seen their hands afterward. Bloody pulps of meat!"

Fortunately for Stone, most of his cast took to the crash course in jungle machismo without threatening to leave. "It was the longest two weeks of my life," says Sheen, who, like his father in *Apocalypse Now*, serves as the film's narrator. "But they were also some of my most valuable days." Adds Berenger, "After this, one guy said it would be hard to go back to making Twinkies commercials." The cast lasted through long marches (carrying 70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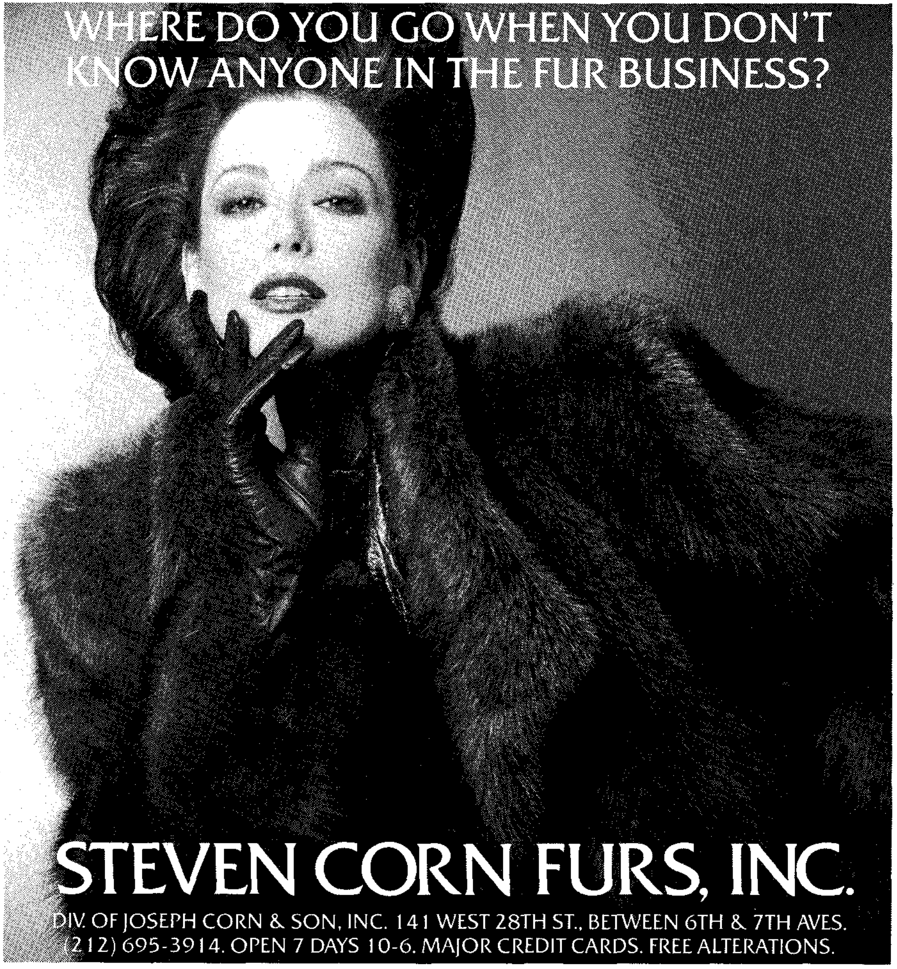
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pounds of gear and weapons) and ambushes in the middle of the night by Stone's advisers, complete with special-effects explosions. "The idea was to f--- with their heads," says Stone, "so we could get that dog-tired, don't-give-a-damn attitude, the anger, the irritation, the casual way of brutality, the casual approach to death. What I remember most about being there and what a lot of guys remember is just the tiredness."

On the set, Stone showed a discipline and organization that belied his "wild man" reputation. *Platoon* was shot on a tight nine-week schedule for about $6 million, less than half the cost of an average major-studio film.

PLATOON: *"No one else is doing the things he's doing," says Scorsese.*

Stone staged versions of battles and incidents he had been involved in and re-created the strife within his original platoons—between the redneck "juicers" and the "heads," pot smokers who were just trying to get out alive. The film shows the soldiers on a collision course, fighting themselves as much as the enemy. With Stone finding his true subject, there is none of the excess of his earlier movies. Instead, he has gone after a lean, terrifyingly real vision of war, one that audiences will find hard to shake.

The key is Charlie Sheen's character. "I was more or less under the microscope playing the director," Sheen says. "I'm never satisfied with my work, but Oliver seemed to think I was okay." In fact, Stone saw the actor's performance as a revelation.

"Through Charlie, I saw myself as a

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young man," Stone says. "And I could step back without any self-consciousness and see myself for the first time through that mirror of time. And it was sad. To see what I'd become in Vietnam through him. I mean, certainly part of me became bad or evil and I didn't have any realization of that at the time.... That's where the bottom line is. You find out if somebody is moral or not. That's what the film's about." He looks pensive. "I'm not unique. I was one of 4 or 5 million guys who was there. I'm just maybe in a position to do something about it."

"SO DO YOU THINK THE AMERICAN public is ready for *Platoon*?" Stone asks as he pays his bill at the counter of El Pollo Loco. He gives the pretty Hispanic girl behind the counter a long, inquisitive look. "Where are you from, dear?" he asks.

The girl looks down shyly and says, "Salvador." "Really!" says Stone as a boyish grin crosses his face. "Did you see the movie *Salvador*?"

It could be an excruciating moment, but the girl smiles back at Stone and says she saw the film. "Did you like it?"

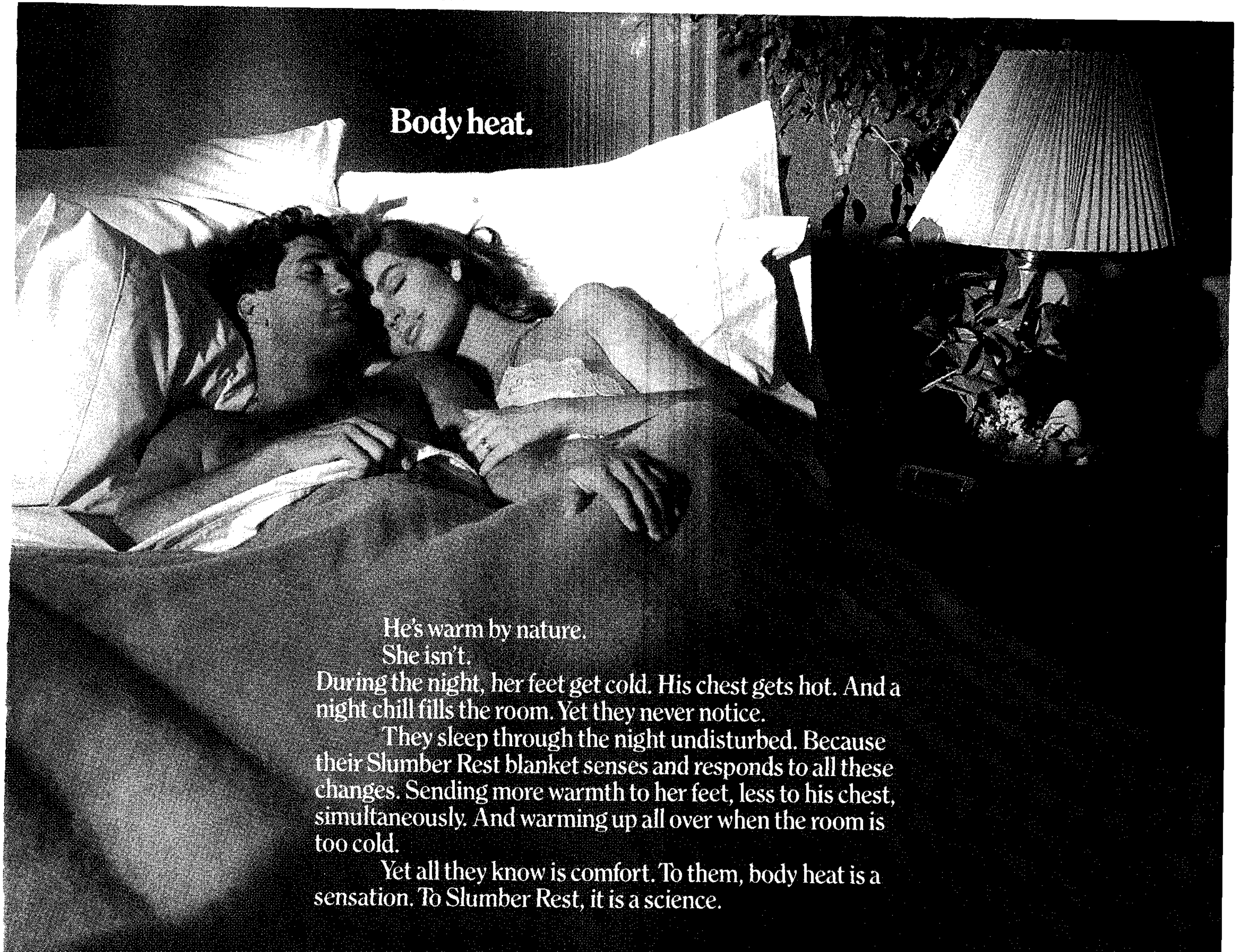
"Oh, yes," she says. "Very much." Stone is like a kid in a toy store now. "That's my movie!" he says. "Thank you. I love L.A."

In spite of his worries, Stone is more settled these days. "Completing *Platoon* was a real catharsis for him," says one old friend. "He had to do it. He's very different temperamentally now. Calmer. Happier even."

The director even managed to make peace with his father before he died last year. "He said I'd made the right decision," Stone says. "He thought that the film business was a very good choice because home entertainment would be a significant factor in the coming decade. All the blood had passed under the bridge." Now Stone lives in Santa Monica with his wife and two-year-old son, Sean. He has a couple of projects in the works, including a film version of Clifford Irving's novel *Tom Mix and Pancho Villa* and a script about Wall Street that he's thinking of calling *Greed,* but he claims he has something truly shocking in store for the future.

"I wanna make a dog picture," he says, driving home on a cool, black night. "I mean, like *Old Yeller* or *Lassie*. You think that's funny? Well, I'll surprise everybody. I love those pictures. I got a kid now. I don't want to always be known as the guy whose pictures are about people taking drugs or getting shot in the face. What can I say? I got religion." But in the darkness of his car, Stone looks at the oncoming traffic, smiles, and presses down hard on the gas. ■

Body heat.



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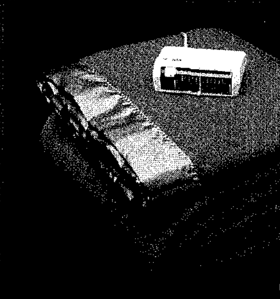

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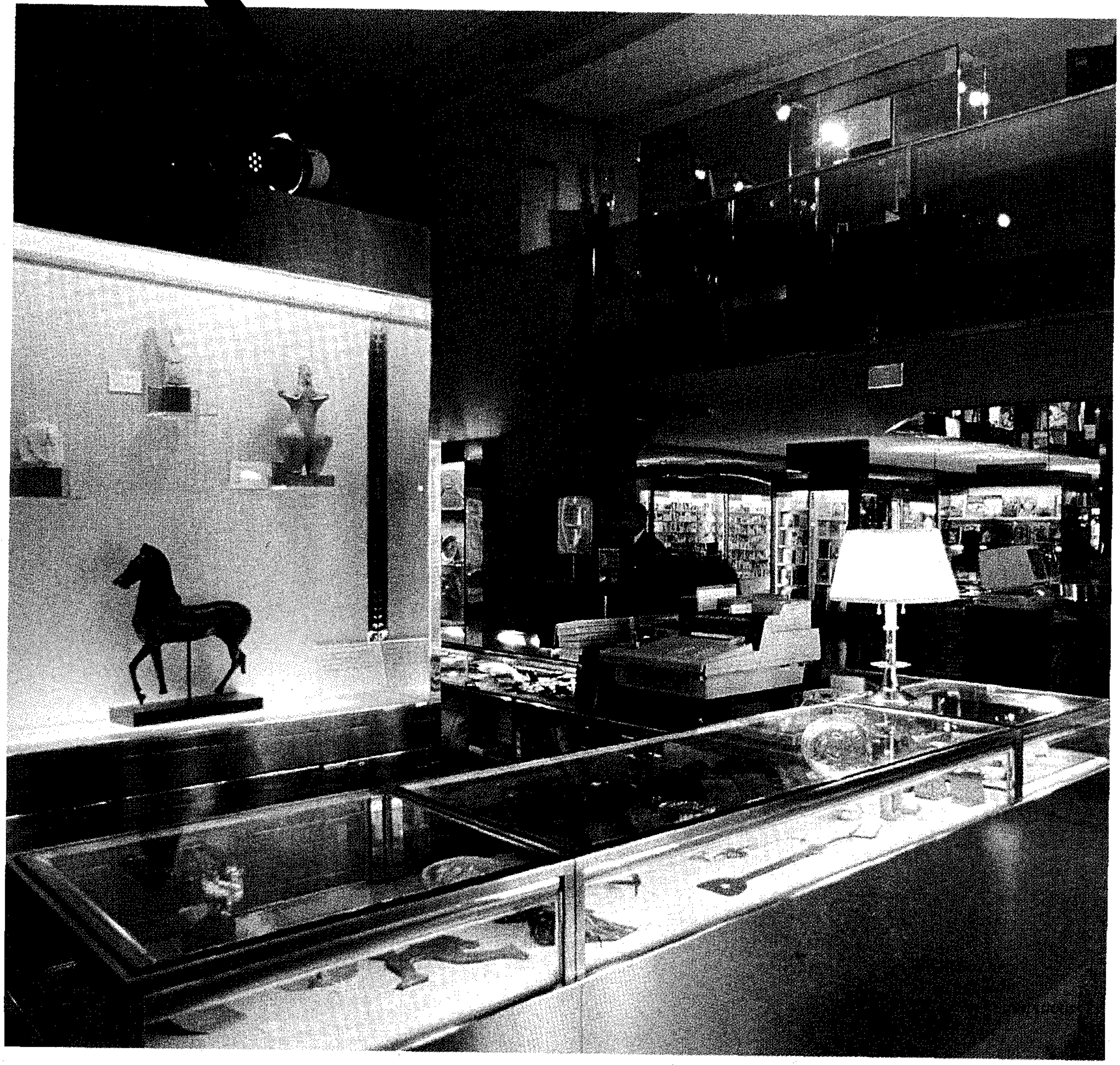


ESTO

CHARMING GIFTS FROM THE CITY'S TREASURE-HOUSES

BY CORKY POLLAN

PHOTOGRAPHED BY DAN CORNISH

SEARCHING FOR AN AALTO TAble for your retro living room? Need an Art Deco lamp—but not at Madison Avenue prices? Want a bold and chunky necklace to perk up a dull dress? You can find them all at museum gift shops, along with antique kimonos, twenties toasters, china and stemware for table settings fit for royalty, and furniture for every room in your house.

Over 150 institutions in New York City call themselves museums, and almost every one has an area it calls a shop. Many are relegated to a corner and offer only postcards, posters, books, T-shirts, and some jewelry, tote bags, and scarves. I've narrowed my search to shops whose stock extends beyond these items, so you won't find the Guggenheim or the Whitney included here. And except for the Brooklyn Museum (the first in the country to sell artifacts and antiques) and the Staten Island Children's Museum (home of the newest museum shop), I have limited this roundup to Manhattan.

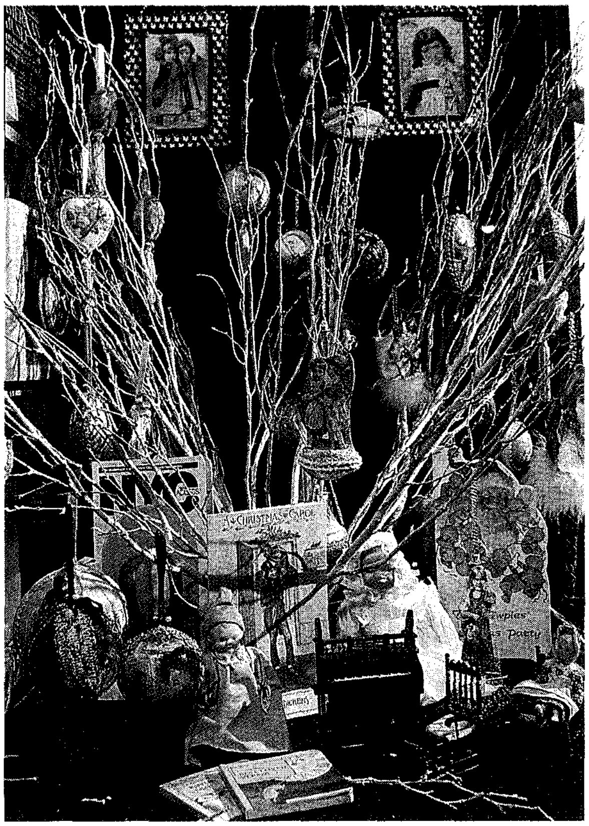
Some of the museums are in out-of-the-way areas, but many publish catalogues and accept mail or telephone orders. Prices are eminently fair—often well below those of stores in midtown—and many shops offer discounts to museum members. Right now, these shops are a wonderful source of unusual Christmas ornaments, stocking stuffers, and gifts.

As a seasoned shopper immune to casual purchases, I was surprised to find myself succumbing to the charms of sweet kitty erasers, a handsome gold bracelet, a year's worth of blank cards, and other irresistibles. I ended my research with a lighter wallet, a more cluttered apartment, and friends and family members who were obviously delighted with the gifts that I had found.

The first four shops listed here are my favorites—they carry an especially captivating assortment of items. The other commendable shops follow in alphabetical order. The hours listed are those of the shops, not the museums; shoppers need not pay museum admission fees.

AN APPEALING CLUTTER OF teddy bears, plush ducks, tin soldiers, mechanical banks, and books greets you at the gift shop of the **Museum of the City of New York.** Here you'll find just about any book that deals with the city, from historical works to sociological treatises to WPA and AIA guides to Edith Wharton novels set in New York. There are also such children's classics as *The Wizard of Oz, Little Women,* and reprints of wonderful old titles like *The Adventures of A. Apple Pie (Who Was Cut to Pieces and Eaten)*—a most unlikely alphabet book, first published in 1835.

The shop has a decidedly turn-of-the-century flavor, and children love its stock of toys and games that evoke earlier times. They'll be delighted by the cast-iron mechanical banks ($40 to $115) and the Humpty-Dumpty, Cheshire cat, and Campbell's Soup kids ($8.25 to $22.50), not to mention the tiny china tea sets ($14.95 to $28) and teddy bears in all sizes ($3 to $75). There's a dazzling collection of dollhouse furnishings (46 cents to $50) and a winning selection of dolls: Baby Pudgies ($4.95), cuddly rag babies ($5.95 to $25), newborns in Victorian christening gowns ($19.95 to $25.95), even courtiers in powdered wigs and brocades ($75). But there are treats for adults too. My favorite? The pristine lace-trimmed linen tea towels ($18 and $24).



LOCAL TOUCH: *The Museum of the City of New York's shop.*

Year-round, the tiny back room sparkles with old-fashioned Christmas ornaments, but during the holiday season the whole shop becomes an Edwardian wonderland.

Museum of the City of New York, Fifth Avenue at 103rd Street (534-1672). Open Tuesday through Saturday 10 a.m. to 5 p.m. and Sundays 1 to 5 p.m. A.E., M.C., V. accepted.

ALTHOUGH THE **Museum of American Folk Art** will be closed until 1989 while its new home is being constructed (it's holding exhibits in various spaces around town), the museum's shop remains open—in a storefront location. Most of the museum's exhibits center on what the experts consider *true* folk art (handmade items produced between 1776 and 1914); the shop, however, sells crafts by contemporary artists working in the folk-art tradition.

Marie DiManno, the shop's director, travels around the country meeting with craftspeople and scouting crafts fairs to accumulate stock. What a joyful array of things stenciled, jigsawed, whittled, hooked, braided, and quilted she has discovered! You'll find a full complement of utilitarian household objects, including knife boxes, woven place mats, salt-glaze jars, copper trays, and a tempting selection of redware platters, pitchers, and bowls. There are many lovable things for children—gingerbread men and Humpty-Dumpties made from antique fabrics ($15 and $35), faceless dolls in proper Amish dress ($40), and a menagerie of animal pull toys ($16 to $79). I admit a preference for the whimsical whirligigs of Abraham Lincoln ($95), the witty George and Martha Washington dolls ($120 each), and the mini-Windsor chairs in perfect scale ($100). But my favorites are Daniel Hale's enchanting Federal houses that open to reveal that they are ever-so-practical cupboards ($225).

Museum of American Folk Art, 62 West 50th Street (247-5611). Open Monday through Saturday 10:30 a.m. to 5:30 p.m. A.E., M.C., V. accepted.

IF YOU DELIGHT IN HANDCRAFTED things, you'll find the gift shop on the lower level of **United Nations Headquarters** dangerously addictive. Although the U.N. isn't a museum, its shop is such a winner that I've decided to include it.

There's a long glass case filled with all the tiny treasures you'd bring back from a trip abroad if your travels took you around the world. You'll find hand-carved animals ($1 to $20), delicate silk pincushions ($2 to $8), carved-wood combs in many sizes ($2 to $5), bright leather and silk coin purses ($1.50 to $7), Japanese welcoming cats ($5.90 and $9.50) as well as German matchbox fairy-tale puzzles ($3.50). Just about everything at this counter costs less than

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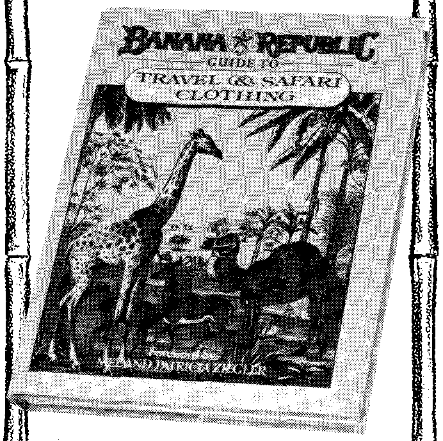

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THE IRRESISTIBLES: *The museum shops' dazzling, gorgeous, zany, and exotic wares will delight even the most jaded shopper.*

$10—indeed, much is under $5—so this is the spot to find stocking stuffers or children's birthday-party favors.

There's an entire wall devoted to bracelets, pins, rings, and necklaces in an appealing range of styles and prices ($75 to $189). And there are dolls, in authentic native dress, from each of the member nations ($10), wood Pinocchios and Nutcrackers ($4.50 to $110), antique Russian lacquerware boxes and frames ($45 to $1,000), and silly Guatemalan painted eggs with a señorita inside ($6). There are things for the house—baskets from Ethiopia ($18), handsome Japanese cherrywood boxes ($19), Indonesian batik napkins ($3.50)—and things to marvel at, such as the English carved-oak jointed dolls ($12 to $24) in assorted small sizes, one so tiny that it comes in its own magnifying-glass-topped box.

United Nations Headquarters, 833 U.N. Plaza, First Avenue at 46th Street (754-7700). Open daily 10 a.m. to 5:15 p.m. A.E., M.C., V. accepted. No sales tax on purchases.

THE CATHEDRAL SHOP, LOCATED in the north transept of the **Cathedral Church of St. John the Divine,** is cavernous and awe-inspiring. After you've adjusted to the initial surprise of hearing Duke Ellington on the stereo (you'd anticipated Bach fugues), you may be startled by the seemingly random mix of merchandise. You'll find yourself surrounded by stacks of cathedral sweatshirts and mugs; a table covered with calendars; jars of jam; soaps in every scent and shape; patchwork pillows; Sof-pots of herbs and wild strawberries; bags filled with vine cuttings for barbecues.

Each category, however, relates to the Bible or to the cathedral itself. The selection of gardening tools, bottled and packaged foods, and cookbooks is inspired by the biblical garden in the cathedral's courtyard; the cucumber, apricot, and aloe products on sale are potions and emollients often mentioned in the Old Testament. Among the large stock of records and tapes, you'll find liturgical music as well as the work of artists in residence—hence the sounds of Duke Ellington. Noah and the Ark appear in many guises ($10.50 to $54), and since they're a part of God's kingdom, there are animals of many species.

One of the shop's strengths is reproductions of cathedral ornamentation. I loved the anorectic baptistry angels ($25) and the stone cathedral grotesques Brian, Gus, Charlie, and Josephine ($150). And the reproduction mirrors (Victorian bronze, Italian cherub, Gothic sconce, and Russian nineteenth-century-wood, $10 to $80) are splendid.

There are striking examples of crosses ($3 to $120), from Celtic to Coptic, in everything from gold to wood, as well as a group of extraordinary hand-painted and hand-carved primitive crèches ($5.50 to $225). Among the Christmas-tree ornaments are hundreds of angels and—new this year—tiny replicas of the cathedral's rose windows ($9.95).

Cathedral Church of St. John the Divine, Amsterdam Avenue at 112th Street (222-7200). Open daily 9 a.m. to 5 p.m. (closed 11 a.m. to noon on Sundays). A.E., M.C., V., checks accepted.

IT SEEMS FITTING THAT THE **American Museum of Natural History** should have a shop offering the city's most amazing selection of prehistoric animals—and domestic, wild, and fanciful ones, too—transformed into an astonishment of gifts. In addition to the stuffed species large and small (including engaging pup seals, walruses, and every order of dinosaur), there are grotesque and slimy creatures ($1.50 to $3)—stingrays, snakes, sharks, and bats—done in plastic and guaranteed to delight ornery children. You can buy small dhurrie rugs adorned with barnyard animals ($35), animal paperweights and bookends ($43.75 to $73.75), a handsome soup tureen shaped like a fish ($67.50), and more. Or choose from among jungle-animal pot holders ($8.76 to $12.40) and dinosaur ties ($15), cookie cutters ($15), whistles ($2.49), rulers ($ .25 and $1.85), and pins (74 cents to $20). For the little ones, there are cuddly cloth animals ($10 to $500); for mother and dad, exquisite—and pricey—Eskimo stone carvings of bears, reindeer, and other polar species ($100 to $400).

Each of the museum's collections is represented at the gift shops, so you'll see an impressive selection of traditional Native American pottery and silver-and-turquoise jewelry, and minerals, such as hefty hunks of pyrite and amethyst. And since the collections touch every continent, there are things from every corner of the world, from Peruvian and Bolivian bulky-knit sweaters ($30 to $150) to Balinese silver bracelets ($37.50 to $100).

The museum enlarged its selling area two years ago. There is the spacious shop for adults at the 77th Street entrance (it has a mezzanine filled with books, posters, and such records as *Songs of the Humpback Whale*) and, nearby, the Junior Counter, stocked with tiny treasures. *And* the Junior Shop, in the basement, which carries larger items. Plus a shop on the third floor that offers reproductions of artifacts and cave paintings from the Ice Age, not to mention a sales counter on the fourth floor devoted to prehistoric animals.

American Museum of Natural History, Central Park West at 79th Street (873-1300). Open Mondays, Tuesdays, Thursdays, Fridays, Saturdays, and Sundays 10 a.m. to 5:45 p.m. and Wednesdays till 7:45 p.m. A.E., M.C., V., checks accepted.

HANDMADE: *The appealing gifts for sale at United Nations Headquarters.*

THE SHOPS AT THE **Asia Society** offer the unusual. The small, artfully organized bookstore has a surprising range of titles. If you need a pictorial English-Japanese dictionary (with sections on water-skiing equipment, the elements of a house, and brewing tea), you'll find it here. If you want a book to help you learn about Chinese or Burmese writing systems, the Asia Society's got it. There are books on every Asian country. And enchanting children's stories. And an extensive collection of maps, guides, and language tapes.

The bright new gift shop carries inexpensive toys and unusual jewelry and tabletop accessories. You'll see old Chinese trading beads strung into dazzling necklaces ($90 to $105); ropes of garnet, some strung with sterling-silver balls ($90), some with 24-karat-gold-enameled links ($250); and multi-strand Naga necklaces fastened with old Indian coins ($120). The selection of earrings challenges the necklace collection in number and variety ($6 to $90). I especially liked a pair of dramatic silver dangling earrings with a Deco look ($30). I would give, or wear, an armload of the handsome Indian silver bangle bracelets ($50 each).

For the table, there are burnished bentwood stacking boxes ($125 for a set of six), papier-mâché bowls and trays in jewel colors ($18 to $100), rice-paper coasters ($27.50 for five), hand-carved quartz bowls from Pakistan ($2 to $22.50), and a traditional Japanese iron teakettle ($165).

Children will adore the hand-carved and -painted animals ($2), tiny Chinese "lady" whistles ($2), clay dragons ($5 to $11), and wood tops ($9 to $16).

Asia Society, 725 Park Avenue, at 70th Street (288-6400). Open Monday through Friday 10 a.m. to 6 p.m., Saturdays 11 a.m. to 5 p.m., and Sundays noon to 5 p.m. A.E., M.C., V., checks accepted.

WHEN THE **Brooklyn Museum** opened its Museum Shop, in 1954, collectors were delighted by the de-accessioned artifacts and antiques that were for sale. Although the handicrafts sold in the shop no longer come from the museum's storerooms, many are one-of-a-kind, and you can still find rare and unusual antiques. The offerings mirror the museum's collection—which is encyclope-

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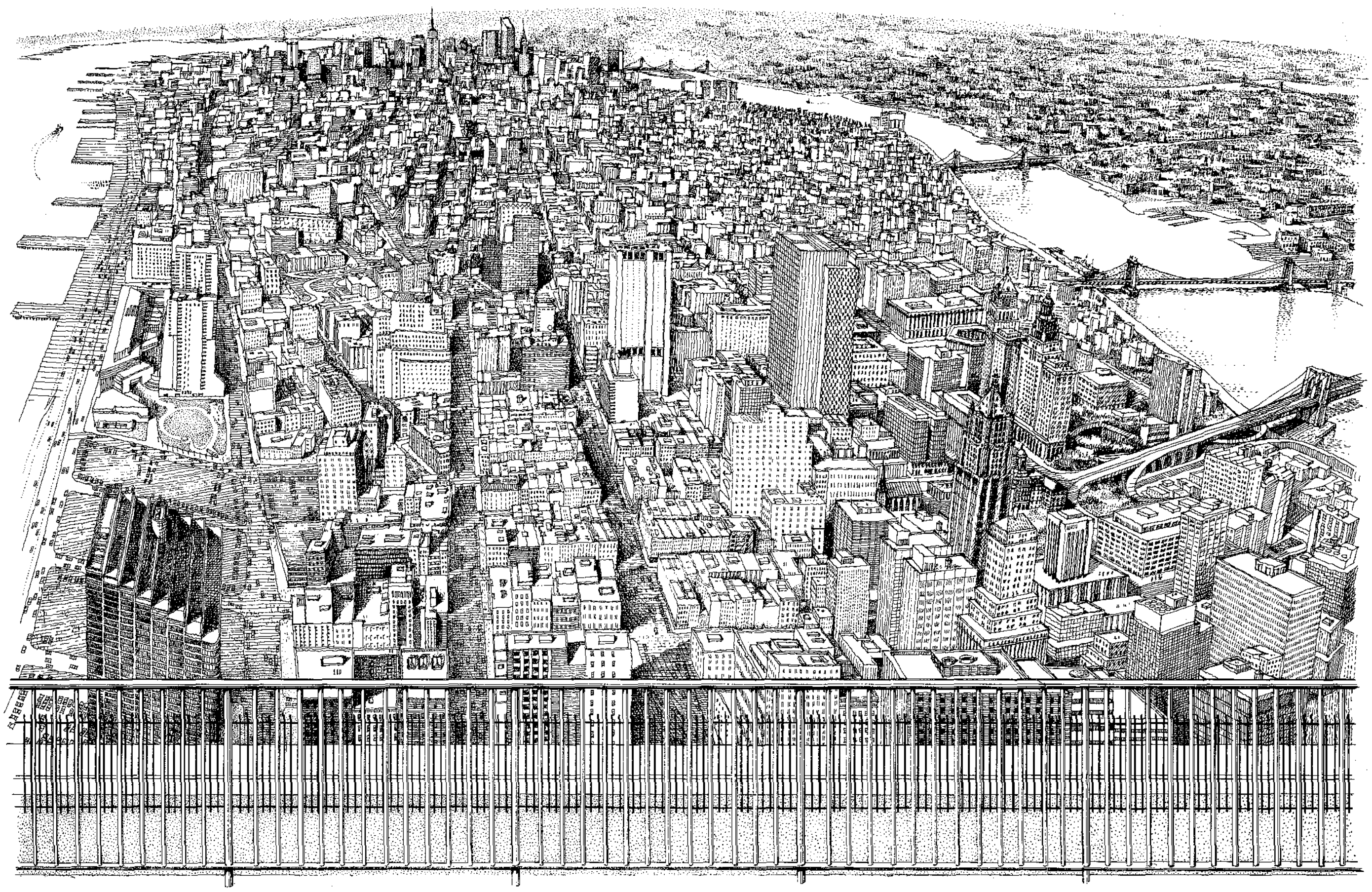

THE NEW YORK VIEW BEGINS AT THE WORLD TRADE CENTER

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dic—so the shop looks like a tidy and upscale flea market where exciting finds come and go at a startling rate.

You'll always find things that relate to Brooklyn here, from Farberware ice buckets and cocktail shakers ($28 to $75)—Farberware was originally a local company—to exquisite miniatures of Victorian Brooklyn houses done by a local artist ($75). There's a strong selection of Early Americana: traditional quilts ($250 to $475) and handsome ironstone tureens and platters ($45 to $65). If you delight in things Japanese, you'll love the vintage silk kimonos ($150 to $475), nineteenth-century Imari porcelains ($10 to $85), sake sets both old and new ($28 to $125), and antique obis (many transformed into ties and unique evening purses, $25). There's folk art from around the world, including at least a dozen carved African masks and bronze sculptures from Burkina Faso, formerly Upper Volta ($55 to $350).

The glassware alone makes a visit worthwhile. I admired the hand-blown perfume bottles ($150), Mexican blown-glass pitchers, bowls, and plates ($20 to $35), and the cut-crystal vases ($45 to $160). But the real stars are the Victorian, Art Deco, and Art Nouveau pieces, many of them acquired from neighborhood estate sales. There's lots of Victorian jewelry ($22 to $135)—gold-filled lockets, brooches, and necklaces of jet, garnet, or seed pearls.

Currently, there's a remarkable assortment of commercially made objects from the twenties, thirties, and forties that reflect the museum's exhibit "The Machine Age in America, 1918–1941"—everything from toasters to waffle irons to martini shakers to vacuum cleaners, even a bedroom set. Prices range from $30 for a toaster to $2,400 for the bedroom set.

Next to the main shop, in newly expanded quarters, is a shop for children. Here youngsters will find five kinds of kaleidoscopes (50 cents to $4.50), prismatics ($1.50 to $5), an extensive selection of art supplies ($1.50 to $80)—in fact, a whole range of toys and games that will stimulate them to experiment with color, shape, and texture.

Brooklyn Museum, 200 Eastern Parkway (718-638-5000). Open Mondays, Wednesdays, Thursdays, and Fridays 10 a.m. to 5 p.m., Saturdays 11 a.m. to 6 p.m., and Sundays 1 to 5 p.m. A.E., M.C., V., checks accepted.

ON ANY GIVEN WEEKEND, the **Children's Museum of Manhattan** is filled with youngsters interacting with the exhibits and with one another. The toys and games for sale in the museum's tiny gift shop also encourage participation. There

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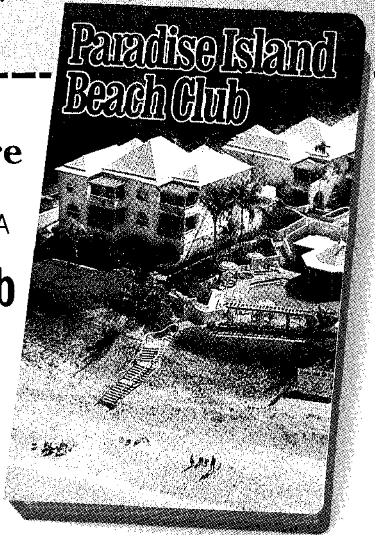

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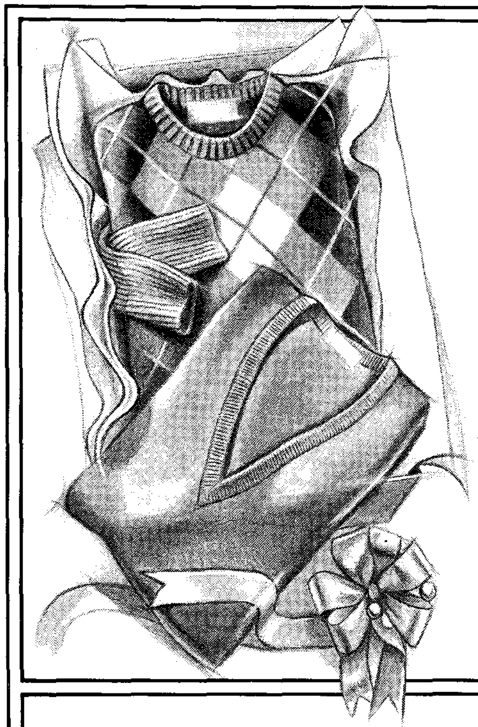

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are modern versions of such turn-of-the-century favorites as tiddledywinks, fishing (with a Velcro fastener instead of the old metal hook), and ticktacktoe (versions for every age), as well as the original Colorforms and a wood labyrinth game.

There are such games of mental challenge as Know the U.S.A. ($22.99) and I-Qube, a three-dimensional mind builder ($18). *Babar's French Lessons,* a bilingual *Cat in the Hat* (in Spanish and English), and *The First Thousand Words* in German, Russian, French, Hebrew, and Italian ($6.95 to $10.95) will appeal to tiny language buffs. And budding scientists will be fascinated by the crystal prism ($4.95), the dinosaur skeletons they can assemble ($5.95), and the solar-energy and color-experiment kits ($6.50). But there's lots here just for fun—adjustable gemstone rings (75 cents), colorful plastic Slinkys ($2.75), face-paint sticks ($1.80). This is the perfect place for that unusual gift for a child, from handcrafted dancing horses ($15) to Quadro, an oversize construction kit for building jungle gyms, slides, and the like ($165 to $299).

Children's Museum of Manhattan, 314 West 54th Street (765-5904). Open Tuesday through Friday 1 to 5 p.m. and Saturdays and Sundays 11 a.m. to 5 p.m. Checks accepted.

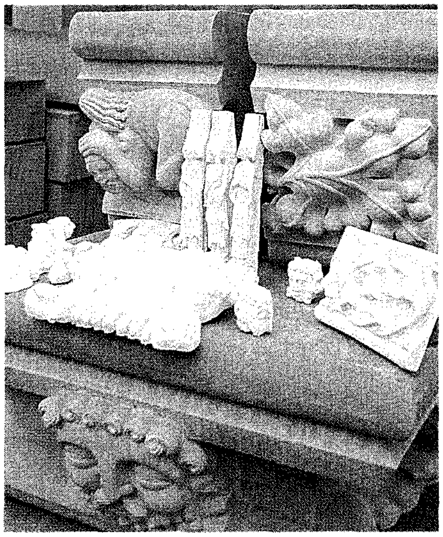
IF YOU SEE SOMETHING YOU LIKE AT the **Cooper-Hewitt Museum**'s shop, buy it. Chances are it won't be there when you go back. This shop is unique in that 90 percent of its stock relates to current exhibits. Visitors walk through the museum's doors because they're interested in a show, so the shop attracts a captive audience and things sell quickly.

Although the merchandise here isn't exclusive, everything is sophisticated and very special. For last year's "Bon Voyage! Designs for Travel," the shop offered all manner of travel accessories—from tiny pillboxes to handsome telescoping manuscript cases.

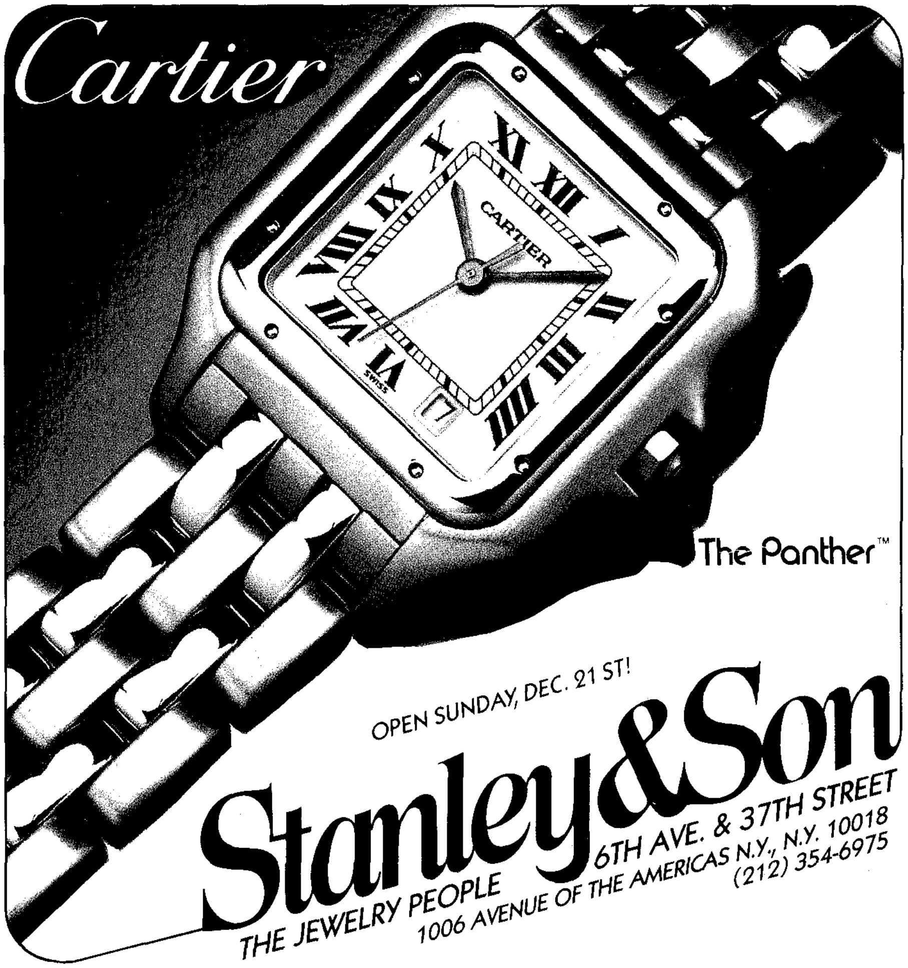
But it's during the holidays that this tiny place shines; indeed, it's transformed, decked in pine garlands and Christmas trees strung with a splendid assortment of ornaments (all for sale). Here you'll find all the traditional European Christmas toys—Pinocchios and Nutcrackers large and small ($12.50 to $45), a tiny wood Punch-and-Judy theater ($6.50), German lead skating figures ($65 for a set of sixteen), a glorious Noah's Ark ($40), Alice and the rest of the bunch from Wonderland ($40 each), snow-scene globes ($6.50 to $28.50), and Advent calendars ($1.75 to $12.50). For stuffing stockings there are rubber juggling balls ($1) and Chinese ribbon toys ($1.75). And for setting a holiday table there are glistening snowflake trees ($3.50 to $12.50) and tiny trees made from wood shavings (from $7.50 for five to $12.50 apiece).

Cooper-Hewitt Museum, 2 East 91st Street (860-6878). Open Tuedays 10 a.m. to 9 p.m., Wednesday through Saturday till 5 p.m., and Sundays noon to 5 p.m. A.E., M.C., V. accepted.

AT ANY GIVEN MOMENT there are at least twenty menorahs in the **Jewish Museum's** sunny gift shop. Some, like Babette Bloch's bronze version, which was inspired by the floor mosaics of an ancient temple, are new but seem to have the patina of age ($1,800). Others, like Bonnie Srolovitz's brass menorah, are sleekly modern ($2,000). Still others are made of exuberantly colorful pottery and are inexpensive ($36 to $70). The number of menorahs is exceeded only by the number and variety of mezuzahs (cases for rolled-paper prayers)—from glass to wood to sterling silver to elaborately incised brass to vermeil ($7.50 to $200). You'll find lots of Elijah's cups ($25 to $300), many Passover plates ($25 to $200), and charity boxes for collecting money for the needy ($35 to $210). In fact, you'll find just about any ceremonial object that relates to the observance of Jewish holidays and the Sabbath—challah-cutting boards and embroidered-cotton covers ($25 to $85), sterling-silver candlesticks ($125 to $400), even traditional hand-embroidered tallithim (prayer shawls, $50 to $400). For Hanukkah, there's an array of Surprise Boxes (for all ages) filled with a gift for each night—wood dreidels, chocolate coins, "tsuris" dolls, mini-Torahs, and the like ($29.95 and $59.95).


MONUMENTAL: *Cathedral of St. John's stock.*

The book section is strong, and the selection of greeting cards, particularly those inspired by the museum's art collection, is noteworthy.



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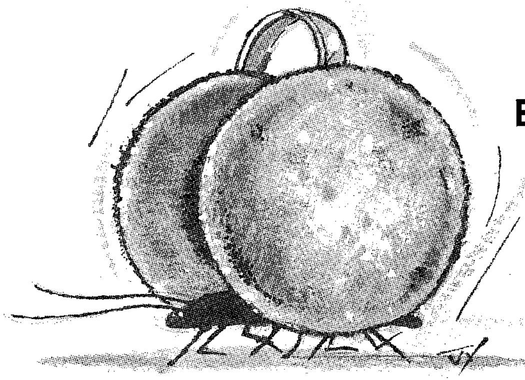

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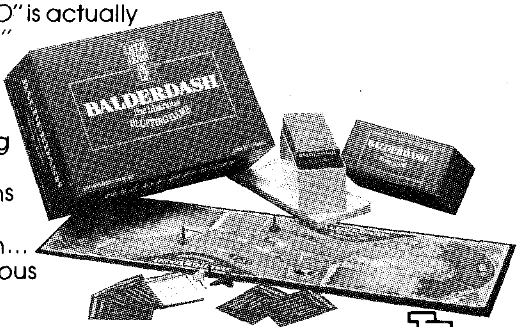

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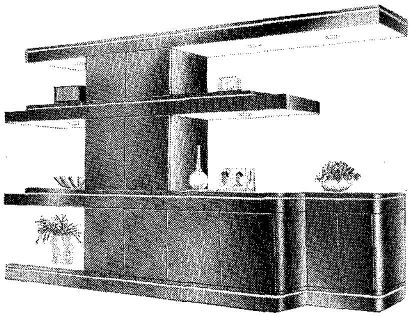

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The Jewish Museum, Fifth Avenue at 92nd Street (860-1895). Open Mondays, Wednesdays, and Thursdays noon to 5 p.m., Tuesdays till 8 p.m., Fridays 11 a.m. to 3 p.m., and Sundays till 6 p.m. A.E., M.C., V., checks accepted.

ADMIRE THE EARRINGS Venus wears in Rubens's *Venus Before the Mirror*? Lust after the Famille Verte china in the Met's collection—or maybe a stately Egyptian cat from the Ptolemaic period? All of these can be yours if you shop at the **Metropolitan Museum of Art.** True, the items for sale are reproductions, with gold plating often replacing 24-karat gold and polymer substituting for marble or ivory, yet many of the objects (especially the jewelry) are as seductive as the originals.

The Met shops are unique; *all* of the decorative objects for sale are copies of works of art—the majority from the Met's own collections. Everything is reproduced either in the museum's own studios, which are in the building, or under its direct supervision. In most cases, the techniques are the same ones used when the work was created. A brass candlestick is sand-cast and hand-finished; glass pitchers, tumblers, bowls, and decanters are hand-blown; the jewelry is cast from direct molds and set with precious or semi-precious stones; and, for the sake of exactness, Tz'u Chou vases from the Sung dynasty are made in China from native clay and fired in kilns that date from that era.

Located to the right and left of the entrance are the north and south gift shops, and there's a scattering of strategically placed sales counters on each floor stocked with carefully edited selections. At the south gift shop, you'll find a superb assortment of jewelry—Sumerian, Frankish, Korean, Indian, Scythian—designed as long ago as 2,500 B.C. and as recently as the 1940s. I loved the delicate scallop-shell earrings of antique-finish electroplate ($39) and adored a drop-dead Egyptian leopard-head gold-and-amethyst necklace ($3,750).

In this section are handsome silk ties and mufflers in stylized William Morris patterns ($18.50 to $38.50) and glorious Indian shawls resplendent with silver beads, sequins, and gilt ($550). Also here are the bulk of the paper goods (great hostess gifts): note cards, darling baby books, and charming travel diaries and wedding albums.

In the north gift shop, the larger of the two, are sculptures and wall reliefs, glassware, china, silver serving pieces, and—yes—books. A wonderfully majestic marble-and-polymer polar bear ($150) shares the glass cabinets with a cast-stone wall relief of *Eros With a Parasol* ($68) and an amazing cast-marble detail of the head of the Virgin from Michelangelo's *Pietà* ($150). And there are counters with Tobacco Leaf, Blue Canton, and Famille Verte china (from $20 to $90 for a cup and saucer to $600 for a soup tureen) as well as emerald-green glassware and cobalt-blue pitchers ($28) and an extraordinary fluted sauceboat ($195 in silver plate, $675 in sterling). But most of this section houses the Met's astounding collection of books: massive works such as *The Great Book of Post-Impressionism* ($75) and Stansky's slim volume on William Morris ($3.95). There are books as diverse as E. H. Gombrich's esoteric *Meditations on a Hobby Horse* ($14.95) and Nicholas Faith's *Sold: The Rise and Fall of the House of Sotheby* ($17.95).

The second floor is a treasure-house for children with a historical bent. They'll love the castle-construction kits ($14.95 to $69.95), the punch-out medieval towns ($6.95), and the gallant knights that they can assemble. And they'll be fascinated by games about pilgrimages, the War of the Roses, and a bizarre Egyptian funerary game ($12.95 to $24.95). For youngsters less history-minded, there are oil paints and watercolors, lots of puzzles, songbooks, and musical instruments (including a miniature violin they can assemble, $49.95), and a small but interesting assortment of books.

Metropolitan Museum of Art, Fifth Avenue at 82nd Street (879-5500). Open Tuesdays 9:30 a.m. to 8:45 p.m. and Wednesday through Sunday till 5:15 p.m. A.E., M.C., V., checks accepted.

IN THE EARLY DAYS OF THE **Museum of the American Indian** (it opened 30 years ago), the museum's shop was a mecca for collectors. They flocked here for the old kachina dolls, Pomo baskets, and Pueblo pottery, secure in the knowledge that everything was museum-quality, for these were objects the museum was de-accessioning. All this changed about ten years ago, and although the shop still sells traditional Native American crafts, they are now the work of contemporary craftspeople from the continental United States, South America, Canada, and Alaska (many working on reservations). So think of today's stock as tomorrow's collectibles.

You'll find practical things here—a collection of classic Navaho rugs ($90 to $650), buckskin moccasins for babies ($8), sterling-silver baby rattles ($60), and clay adobe-house-shaped candle holders ($12). You'll also find a stunning collection of Hopi, Santa Clara, and Acoma pottery (from $36 for a small bowl to $250 for a magnificent wedding vase). For those on the cutting edge, there are ster-

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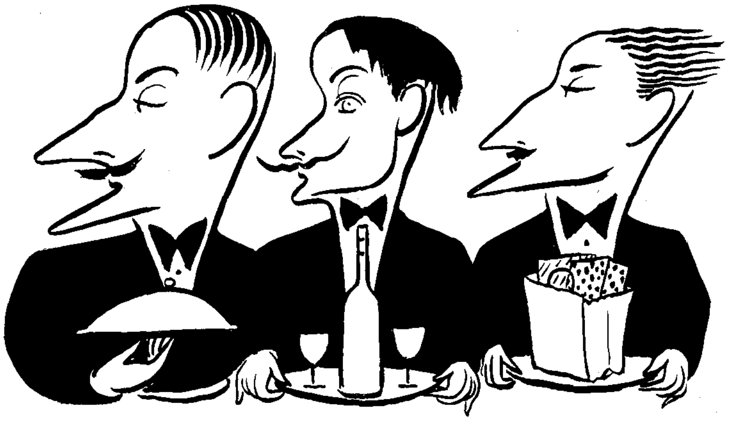

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ling-silver-and-turquoise bolo ties ($54 to $135), belt buckles ($36 to $225), concha belts ($225 to $600), and bold jewelry (from $9 for a ring to $1,200 for an exuberant squash-blossom necklace)—far below prices charged in midtown shops.

For youngsters there are arrowheads, bright knotted friendship bracelets, tiny birchbark canoes, Navaho dolls, and plush buffalo (none of these items more than $12). For lovers of the unusual there are tapes and records of the Plains Indians' flute music.

Museum of the American Indian, Broadway at 155th Street (283-2420). Open Tuesday through Saturday 10 a.m. to 5 p.m. and Sundays 1 to 5 p.m. A.E., M.C., V., checks accepted.

ALTHOUGH THERE HAS BEEN a store at the **Museum of Modern Art** since 1939, it wasn't until 1966, when Ernest Trova's "Falling Man" kaleidoscope was offered for sale along with the books and the Christmas cards, that it began selling design objects. Today, the shop offers more than 200—all approved by the museum's design department. Some, such as the white stoneware laboratory pitchers, the Art Nouveau stickpin, and the Russian Suprematist porcelain, are reproduced under the museum's supervision. Many more are selected from the 2,200 objects in the museum's design collection, chosen to illustrate the development of twentieth-century design. They reflect the museum's conviction that everyday objects are, at their very best, works of art.

The sleek shop occupies over 8,000 square feet of space. On the upper level you'll find more than 2,000 books on painting, drawing, film, architecture, design, and the like. Downstairs, there are 250 posters and slides of the complete collection and the handsomely designed, mass-produced items that the shop is famous for. Whether you're looking for a travel iron, a pruning saw, a wine decanter, a music stand, or an espresso maker, you'll find the very best in contemporary design here. MOMA is the standard-setter.

But it's the annex, at 37 West 53rd Street, that displays some of the most exciting and surprising merchandise. This shop is a mecca for anyone hunting for retro furniture; it offers reproductions (which you can order) of great pieces from the turn of the century through the sixties. There's Alvar Aalto's "pension" chair ($698) and forties Y-legged table ($562), Le Corbusier's classic leather-and-steel chaise longue ($4,378), and Josef Hoffmann's settee ($2,272) and Fledermaus café table ($1,590). These are not bargains, but this is good stuff; many of the pieces have the same finishes and are made of the same materials—and of-

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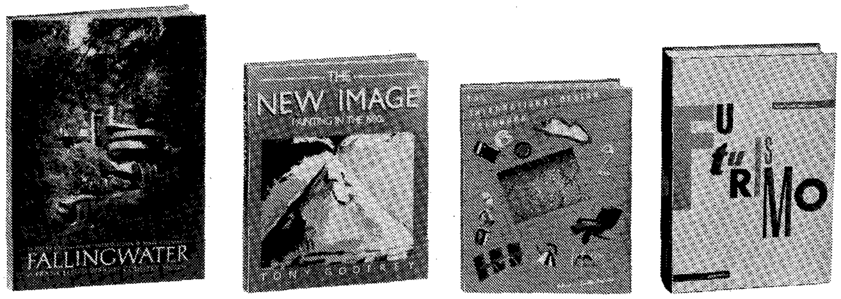

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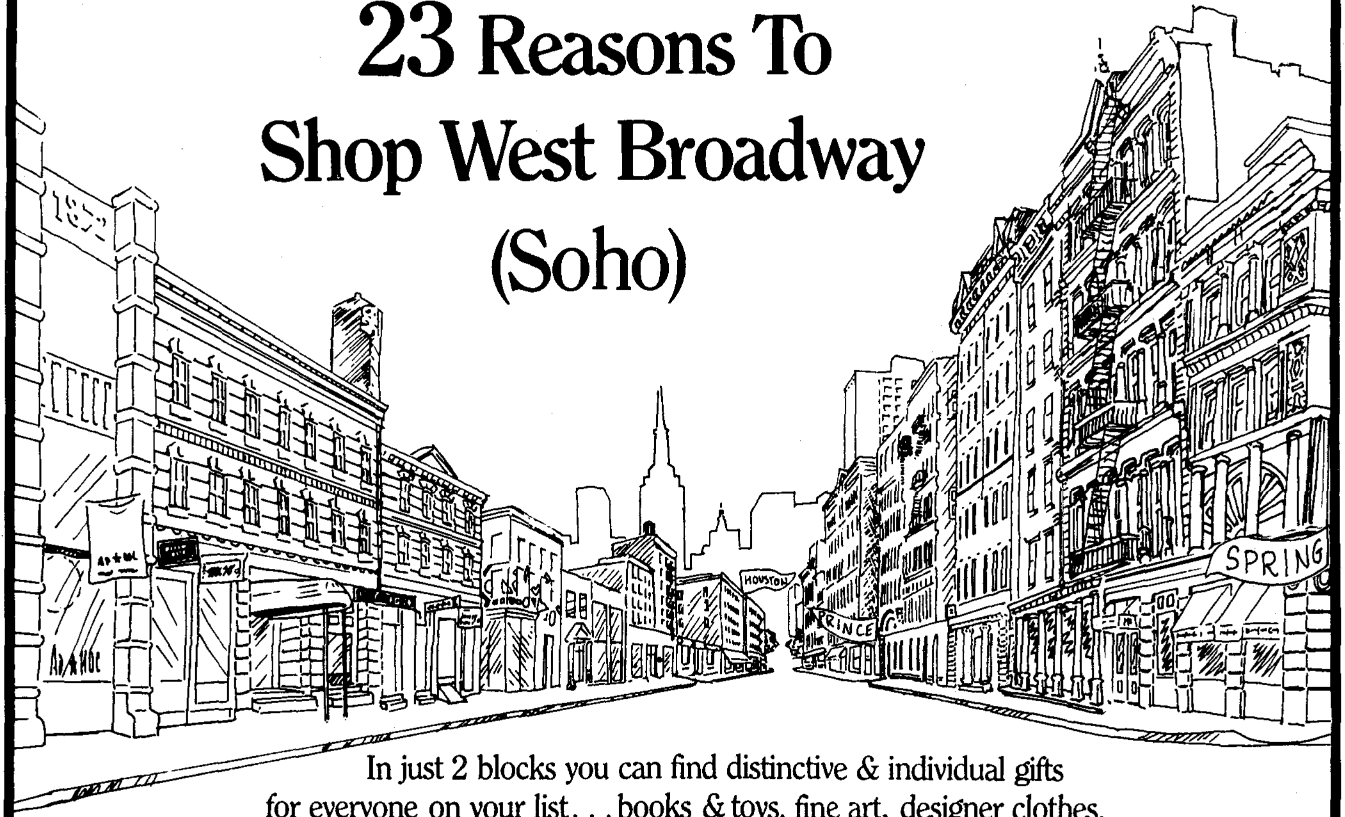

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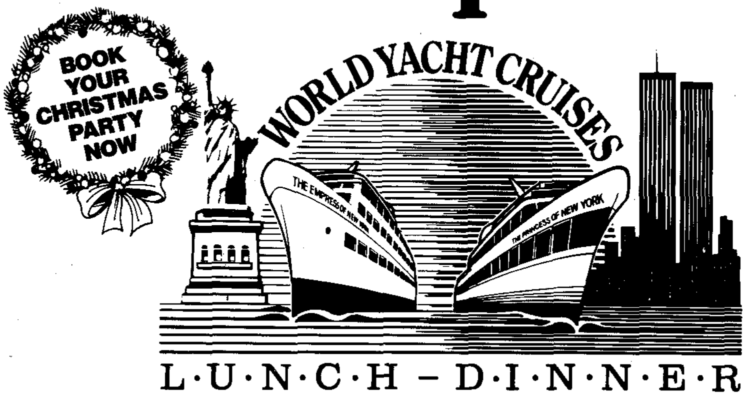
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Museum of Modern Art, 11 West 53rd Street (708-9700). Open Monday through Sunday 11 a.m. to 5:45 p.m., and Thursdays till 8:45 p.m. The annex has the same hours but closes at 5:45 on Thursdays. A.E., M.C., V. accepted.

THE **New-York Historical Society** is New York's oldest museum; its shop, in its present expanded location, is one of the city's newest. It's a quiet oasis stocked with pretty things. You can view Audubon's original watercolors for *The Birds of America* in the museum, then buy the prints in the shop ($40 to $110). Or be tempted, as I was, by trivet tiles made from old-fashioned trade labels ($8) and tiny hand-painted ceramic-box replicas of historic houses ($26.95). Particularly arresting are reproductions of eighteenth- and nineteenth-century paperweights ($25 to $350) and perfume bottles (which are handmade in Scotland, $200 to $250). You'll find an appealing collection of children's toys and books, a stuffed kitty ($6.50), a drummer jigsaw puzzle in a soldier-shaped box ($6.50), and storybook beanbags ($9.50).

To go along with the society's current exhibit of antique toys, the museum has opened a shop annex stocked with additional toys, inspired by those on display—lots of teddy bears and mechanical banks, old-fashioned balancing bears, and tiny toy trains, cars, and planes ($5 to $150).

New-York Historical Society, 170 Central Park West, at 77th Street (873-3400). Open Tuesday through Saturday 10 a.m. to 5 p.m. and Sundays 1 to 5 p.m. M.C., V., checks accepted.

THE SHOP AT THE **Pierpont Morgan Library** is selective—like the library itself. Don't expect to find tons of gifts here. You will find a well-edited array of books and bookish things—exquisite facsimile editions of Books of Hours ($45 to $50), for instance, and, reflecting the library's collection, facsimile editions of manuscript scores by Mozart, Schubert, Beethoven, and Brahms ($8.95 to $25).

There is much here that would look handsome on a desk, including address and blank books, clipboards, and picture frames covered in patterned endpapers. And John Putnam's pottery version of Izaak Walton's cottage or Jane Austen's Chawton, or any one of seven other literary houses, would make charming paperweights ($12.75 to $16.75). For library walls, there are reproductions of Old Master drawings and Furber's botanical prints.

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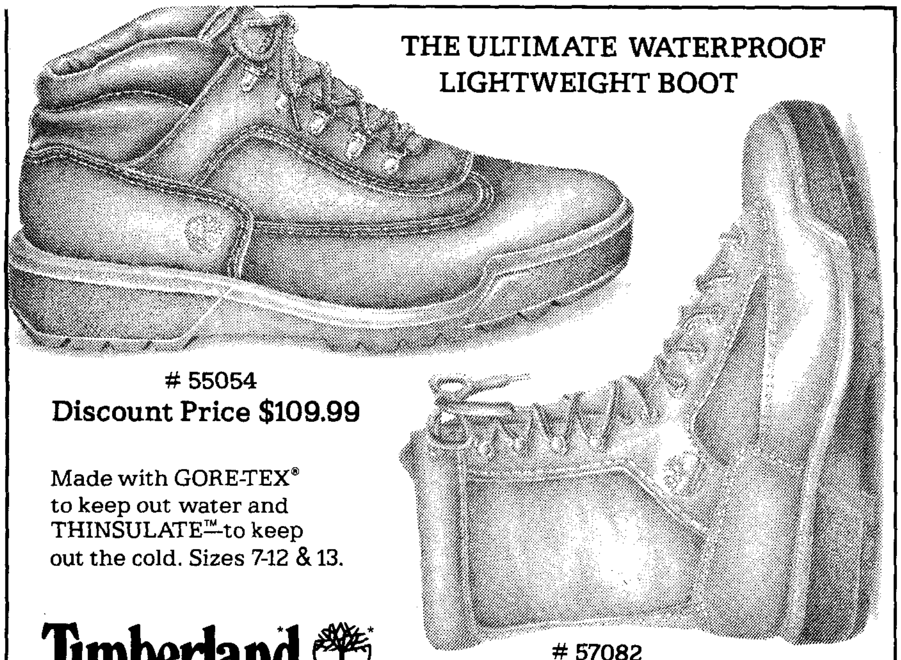

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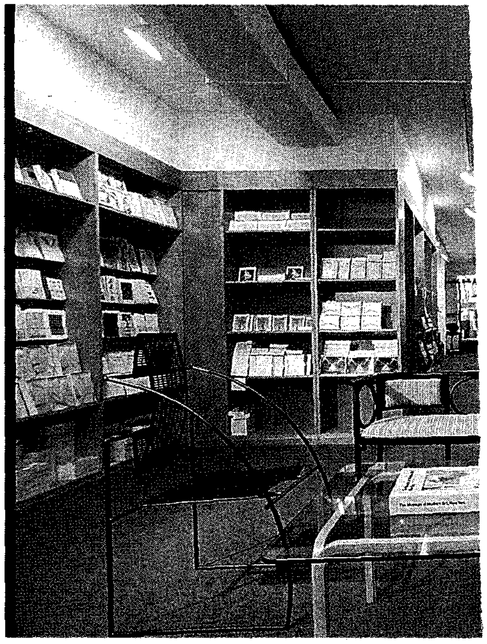
Pierpont Morgan Library, 29 East 36th Street (685-0008). Open Tuesday through Saturday 10:30 a.m. to 4:45 p.m. and Sundays 1 to 4:45 p.m. Checks accepted.

SEAPORT MUSEUM SHOPS, LIKE the museum itself, spill out all over **South Street Seaport.** In the Book & Chart Store (209 Water Street) you'll find the official National Ocean Service charts for waters from Cape May to the Canadian border, as well as the largest stock of maritime books and magazines around—from naval history to boat building to racing to fish cooking. There's a small but fascinating selection of vintage titles that might include an old treatise on naval engineering or an early Jack London. But it's the boat-model kits and exquisitely intricate models (they can be custom-made) that are standouts here. Choose, if you can, between a fishing and pilot boat, or between a tug and a fully rigged clipper ship (kits, $27.50 to $66; assembled models, $300 to $3,600).



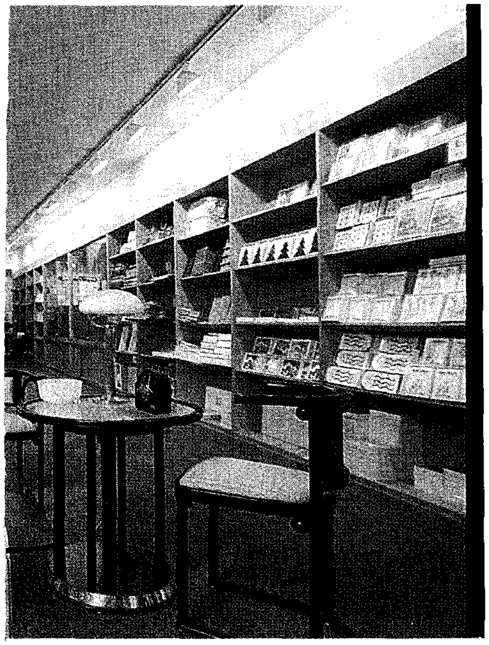
STYLE: *The beautifully designed items*

At Bowne & Company (211 Water Street), a replica of a nineteenth-century printing shop, you can buy stationery, business cards, even Christmas cards, and, since it's a working shop, have them personalized here ($35 and up). You'll find an assortment of antique desk accessories—inkwells, quill pens, embossers, wood-and-brass rulers, and gilt frames—at pleasant prices ($15 to $175).

The Curiosity Shop (Canon's Walk) is stocked with the commercial stuff: mugs, coasters, ashtrays, and towels adorned with ships, seashells, and semaphore flags, plus brass anchors and ships' lanterns ($10 to $50). Across the way at 14 Fulton Street is the Seaport Museum Shop, which carries much the same merchandise, along with sweatshirts, T-shirts, and ponchos.

Seaport Museum Shops–South Street Seaport (669-9400). Open Monday through Saturday 10 a.m. to 9 p.m. and Sundays 11 a.m. to 7 p.m. A.E., M.C., V., checks accepted.

THE **Staten Island Children's Museum** recently moved to Snug Harbor and a newly renovated 20,000-square-foot building. On the main floor is the museum's tiny but colorful shop. Dinosaurs and inflatable globes of the world hang from the ceiling, and shelves are stocked with an enticing assortment of toys and games. There's lots here for under $2 (perfect stocking stuffers or party favors—wood tops, silly hot-air-balloon erasers, whistles, tin snap toys, folding binoculars, small kaleidoscopes, and tiny fairy-tale puzzles).



for sale at the Museum of Modern Art.

There are unlikely plush puppets (raccoons, frogs, and turtles, $12.50 to $22), dolls, and lots of games. To go along with handsome editions of *The Nutcracker* ($14.95 and $19.95) are large paper puppets of the Prince, the Sugarplum Fairy, and the Nutcracker too ($10 each). Dinosaur lovers will find the stuffed varieties, as well as dino lunch boxes, games, models (75 cents to $30), even *Dinosaur Rock,* a cassette of dinosaur songs. There's an abundance of cutout books of all kinds, musical instruments, science kits, and art supplies. The jumping-jack Santas, wood soldiers, clowns, and seals ($1.35 to $4)

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would be welcome additions to anyone's Christmas tree. For Hanukkah, there are dreidels (75 cents) and surprise packages ($7).

Staten Island Children's Museum, 1000 Richmond Terrace (718-273-2060). Open Wednesday through Friday 2 to 5 p.m. and Saturdays and Sundays 11 a.m. to 5 p.m. Checks accepted.

THE BRIGHT AND AIRY SHOP at the **Studio Museum in Harlem** is filled with handicrafts and art from Africa, the Harlem community, black America, and the African diaspora. Items for sale here include exciting jewelry, both traditional Venetian-glass trading-bead necklaces ($10 to $80) and beaded wedding collars ($35), as well as trendy sculptural Lucite brooches, necklaces, and earrings ($20 to $100). There is a superior selection of baskets from Botswana, Burkina Faso, Mali, Kenya, and Nigeria ($7 to $60), hand-carved Ivory Coast masks ($120 to $200), richly patterned Kente cloth belts ($20), and ceramic mugs, plates, bowls, and vases in earthy colors ($15 to $400). Dolls in nineteenth-century calico dress ($40 to $50) and jungle-animal puppets ($10) will appeal to the youngsters. For the holidays there are Haitian Popsicle-stick houses and jumping-jack Christmas-tree ornaments ($4 to $8).

Studio Museum in Harlem, 144 West 125th Street (864-4500). Open Wednesday through Friday 10 a.m. to 5 p.m. and Saturdays and Sundays 1 to 6 p.m. M.C., V., checks accepted.

THE **Ukrainian Museum,** ONE of the smallest (it's not much bigger than a long, narrow closet), is also one of the most delightful of the city's museum shops. While the museum's permanent collection highlights eighteenth- and early-nineteenth-century Ukrainian handicrafts, the shop sells fine examples of crafts that are being made today using age-old techniques.

Much of the stock comes from Hutzal, the mountain region that is known for its richly ornamented folk art. You'll find incised and colorfully painted earthenware mugs, bowls, and plates, as well as amusing rooster- and ram-shaped jugs (from $18 for a jug to $45 for a large bowl). There is also a tempting assortment of woodsy things: intricately carved and inlaid photo albums and candlesticks, and boxes set with colored wood, glass, and mother-of-pearl (from $8 for a candlestick to $250 for a box). I admired the elaborately embroidered blouses ($45 to $150) and loved the equally elaborate

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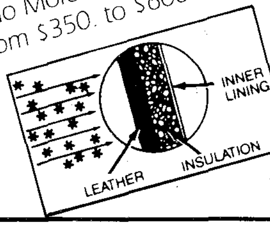

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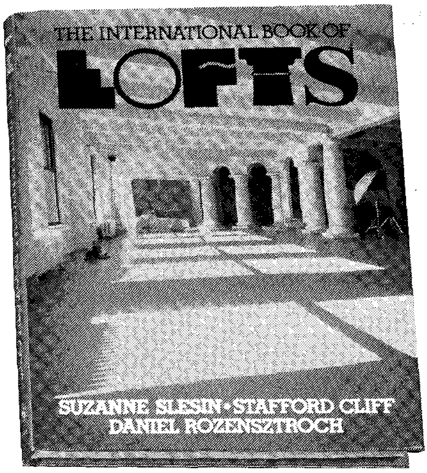

Suzanne Slesin and Stafford Cliff (*French Style* and *English Style*), again join forces with Daniel Rozensztroch, their co-author on *Caribbean Style*, in *The International Book of Lofts*. Here, in more than 350 spectacular photos, is a visual feast of styles from the avant-garde to the cosily traditional. A showcase of lofts in Europe and America, the book is an inspiring look at contemporary design. 9" x 11½". $30.00, **now at your bookstore,** or AMEX, MC, Visa holders, call toll-free:
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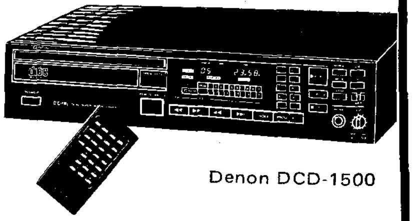

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The Ukrainian Museum, 203 Second Avenue, near 12th Street (228-0110). Open Wednesday through Sunday 1 to 5 p.m. Checks accepted.

SHORT TAKES

THE **Cloisters** (FORT TRYON PARK, 923-3700), the uptown branch of the Metropolitan Museum of Art, houses the Met's medieval collection. Its shop sells items relating to the medieval period: gold-filled and sterling-silver unicorn pins ($27.50 to $42.50), illuminated manuscripts ($30 to $80), and other period items, illustrated gospels and psalms ($18.95 each), and some of the most popular objects sold at the downtown shop.

AT THE **Hayden Planetarium** (Central Park West at 81st Street, 873-1300, ext. 452), it's the astronaut stuff that wows children: freeze-dried astronaut ice cream ($1.52), models of space shuttles ($5.95 to $49.95), and Space Hop (a game of the planets, $16). But there are also star charts and maps ($3 to $10), telescopes ($19.95 to $250), and sky atlases ($39.95) to interest them.

THE **Mid-Manhattan Branch of the New York Public Library** (Fifth Avenue at 40th Street, 679-6776) offers a selection of the Metropolitan Museum's most popular reproductions: *faux*-ivory magnifying glasses ($39.50) and letter openers ($36), glass tumblers, porcelain teapots, silk scarves, and jewelry ($10 to $100).

THE **Museum of Holography** (11 Mercer Street, 925-0581) has a shop selling holograms (those three-dimensional images created by laser light film) to hang around your neck or dangle from your ears as pendants or earrings ($4 to $120).

IN THE LOBBY OF THE EQUITABLE Center (787 Seventh Avenue, near 51st Street), a limited selection of items reproduced from museum collections around the world is on sale at two small shops, the **Treasury** and the **Scriptorium**. The Treasury (554-1975) sells jewelry, ties, scarves, vases, glassware, and a lovely assortment of Christmas ornaments, as well as a few of the stonecast replicas from the Cathedral Church of St. John the Divine. The Scriptorium (554-1977) offers paper goods—stationery, calendars, greeting cards, address and birthday books. Proceeds from sales at both shops go to the cathedral's Building and Conservation Fund. ▬

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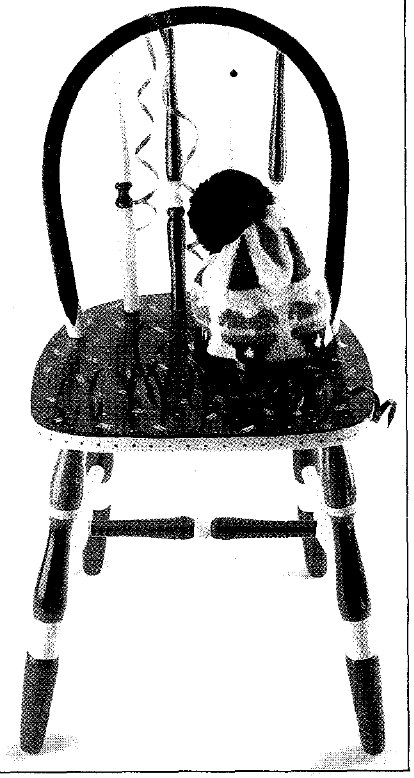

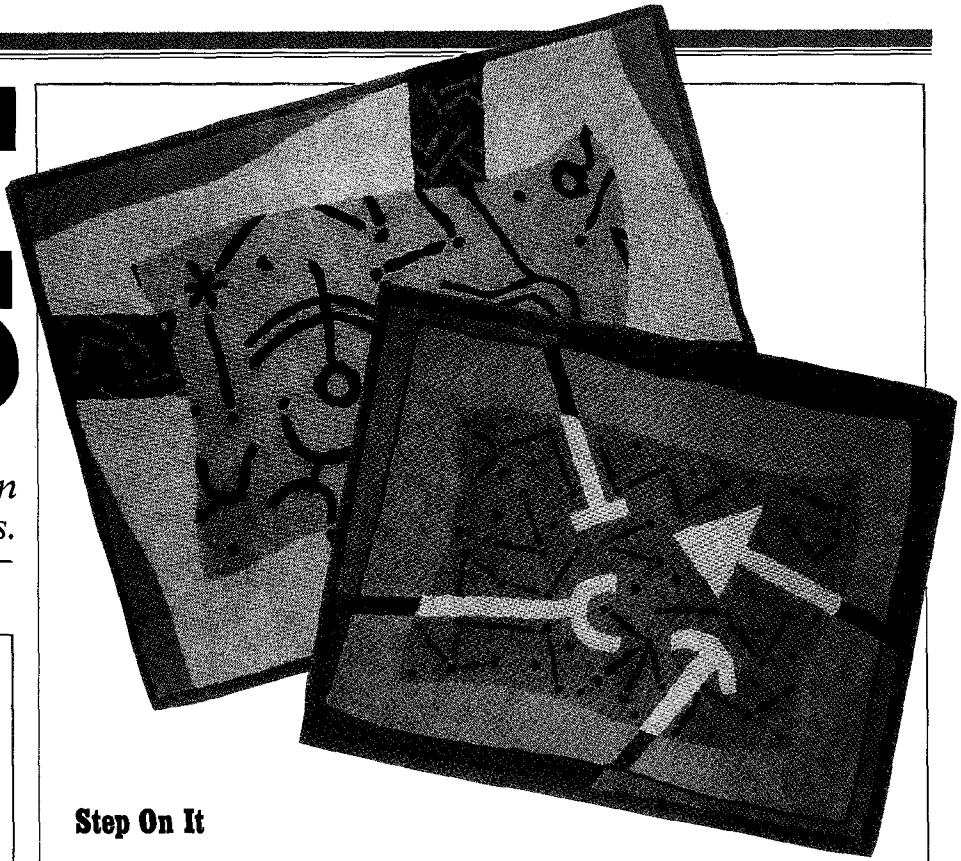

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"What I like about them is that they don't look like paintings on the floor; they look like real carpets," says Patrick Steede, the director of the Gallery of Applied Arts, about French painter Richard Texier's floor coverings. Keenly interested in astronomy, Texier invests his works with signs and symbols relating to the heavens and gives them names like *Constellation* and *Mutus Luner.* Yet his designs are strong enough to stand up to earthly use. Now, for the first time, Texier's hand-tufted wool rugs are available here—along with his works on paper. His carpets, in a limited edition of 50, are $3,750; his gouaches, $700 to $1,600.
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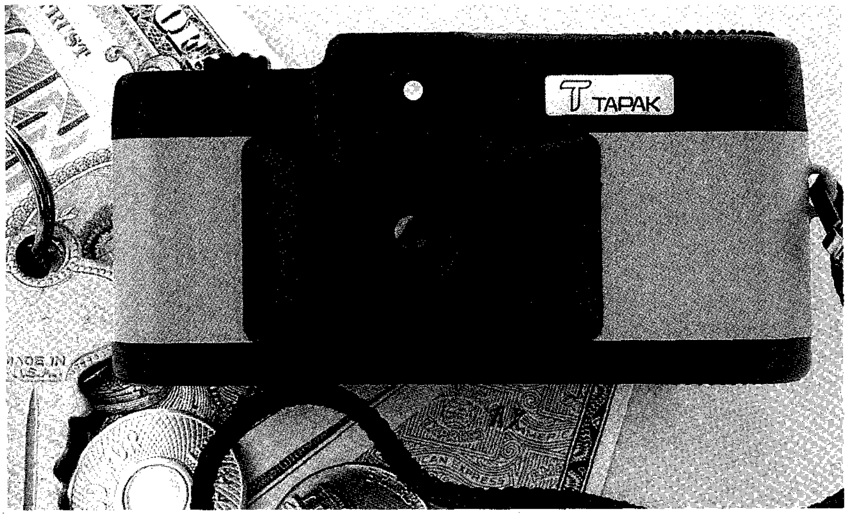

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Movies/David Denby

BACK FROM THE FUTURE

> "...There's no strangeness in *Star Trek IV,* but it is funny and moves smartly. Trekkies will probably feel betrayed..."

TIME WARP: *Leonard Nimoy and William Shatner in Nimoy's movie.*

"WHO WOULD SEND A PROBE ON A JOURNEY of hundreds of light-years to talk to a *whale?*" Who, indeed? **Star Trek IV: The Voyage Home** is the most farfetched of the *Star Trek* movies, and though it's not, I suppose, a very creative piece of work, it's certainly a lot of fun. Even DeForest Kelley, who scornfully asks the above question, has a few ripely absurd moments. (My God, Captain, what an actor!) The story, devised by Leonard Nimoy and Harve Bennett and worked into a screenplay by Bennett, Steve Meerson, Peter Krikes, and Nicholas Meyer, is no more than routine science-fiction harum-scarum: Once again, the world is coming to an end. Yet the way our heroes save the world from extinction is so madly convoluted that it comes across as deadpan mischief. Burrowing around in the familiar plot, the filmmakers find time for play. The mediocrity becomes almost debonair.

Which is a big relief. For two decades, I've squirmed in boredom whenever *Star Trek* has nosed into view. Years ago, as I watched the muscular dentist (you know who I mean) rassling a Yang or a Kohm or a Cohen or whoever it was on television, I would go into a trance. Breathing would become irregular, vital signs dip. Yet there were people on all sides—and not all of them certifiable, or even Trekkies—who found the TV series fascinating; later, they would grow teary-eyed recalling the 79 hallowed episodes that came out between 1966 and 1969. Then, in 1979, the $42-million Movie I came out, and it consisted of scene after scene of actors sitting in the command post staring at video monitors (sometimes they stared with rising excitement). Here was a dud, an unmistakable dud. I thought, Surely this is the end. But I was wrong. The picture made a fortune, and Movie II (1982) followed, an excruciating work that featured a strange piece of acting by Ricardo Montalban that some people convinced themselves was a resurrection of Barrymore's Hamlet. Then came Movie III (1984), directed by Leonard Nimoy—clunky, ridiculous, well worn as a ratty old quilt on the summerhouse porch, but notable, at least, for Christopher Lloyd's weird Klingon warrior. The most depressing thing about *Star Trek* had always been its TV solemnity, the lack of exoticism. But the guttural Lloyd, twisting his larynx around the made-up language of the Klingons, actually conveyed some of the strangeness of far-off creatures.

There's no strangeness in *Star Trek IV.* At the beginning of the movie, which is set in the twenty-third century, the crew, returning from its most recent adventure, realizes the planet Earth is under siege. An alien probe is vaporizing the water supply. At the same time, the probe is sending out odd signals to Earth—whale songs, says Spock. The humpback whale had been around for 10 million years. So what, you say. Well, perhaps the aliens communicated with the creatures during an earlier visit and are now enraged to discover that the talkative species was extinguished by men in the late twentieth century. Think so? Maybe? Without a moment's hesitation, Kirk and his fellows travel back to the last year of the humpback whales' existence—1986—to take a few home with them to the twenty-third century. That way, the aliens will have someone to talk to and will back off.

The time-travel gimmick, familiar from the TV show, has of course appeared in a number of recent movies. The filmmakers use it for little more than easy gags—but at least it *is* funny. Leonard Nimoy, working as the boss again, may be the first *Star Trek* director to provide the standard show-business virtues of pace, suspense, variety. This *Star Trek* actually moves along smartly—an example of professionalism that some Trekkies will undoubtedly experience as a betrayal of the material's usual cardboard-and-mucilage approach to drama.

Not only does the crew of the starship *Enterprise* travel to another time, it travels to another realm—out of its enclosed little fictional world and into our world. On the streets of San Francisco, myth lands in reality with an amazed bump. We blink at the screen. In buttoned-tight space tunics, the crew of the *Enterprise* meshes strangely with the city. Spock, who has covered his steepled ears with a white Vulcanite band, might actually be any one of a hundred mystic cultists with peculiar skills. Irritated by a fat punk playing a radio too loud in a bus, Spock silences the slob with a neck squeeze (the passengers applaud). But Kirk, just by seeming so much more normal, has a harder time. Everything about him is just a little off. Struggling unsuccessfully with the unfamiliar idiom of 1986 ("Double dumb ass to *you!*" he shouts at a taxi driver who curses him out), he comes on to a young scientist (Catherine Hicks) who is trying to preserve humpback whales in a Sausalito institute. She looks

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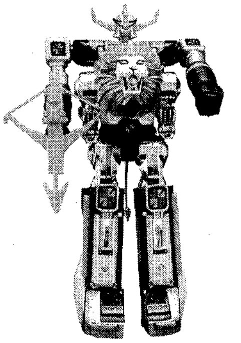
at him narrowly, trying to make him out. The actors can't cling to their video consoles and enclosed walls. So Walter Koenig has an adventure, and James Doohan makes a few jokes. William Shatner shows more of a flair for comedy than I had thought possible, and Leonard Nimoy and DeForest Kelley, in their scenes with each other, are at their most amusingly snippy. Are these two working out some private joke? When *Star Trek II* came out, I noted that "America's beloved players Nimoy and Kelley exchange huffy looks, like rival hatcheck girls vying to serve a big tipper." In the case of this film, I would amend that to read, "America's beloved actors Nimoy and Kelley appear to be playing two aging gays dishing each other at a party while vying for the attention of William Shatner." Slogging through the same dumb role for two decades seems to have brought out subversive instincts. Maybe *Star Trek* isn't so square after all.

In brief: ON THE NOVEMBER 11 *Nightline,* which investigated the atrocity of **"colorization"** (i.e., Ted Turner's attempt to squeeze more profit out of the black-and-white films he controls by broadcasting colorized versions of them on his network), Ted Koppel, normally the most intelligent of men, put forward a deplorable fallacy. Koppel was quizzing Martin Scorsese and Gene Siskel, strong opponents of the practice, and wanted to know why the public, which, he said, was uninterested in aesthetic questions, couldn't be allowed to decide on its own whether it preferred color versions of films like *The Maltese Falcon* or the original black-and-white version. He appeared to be supporting Turner. But surely his point is a perversion of the democratic argument. There are some questions the public doesn't need to decide, questions that it would be improper to determine by majority rule—or by the rule of commerce. One of them is whether mutilating an artist's vision is an acceptable practice. The issue here is not popularity but the protection of some of the most important art ever produced in this country. Doesn't quality ever matter more than ratings? Of course it does. Sylvester Stallone, I dare say, would be a more popular host of *Nightline* than Ted Koppel, but somehow I doubt that ABC News is going to run Stallone and Koppel on alternate evenings so the public can decide between them. . . . John Frankenheimer's **52 Pick-Up** joins *To Live and Die in L.A.* and *8 Million Ways to Die* in the flourishing new Los Angeles–eats–dirt genre. In that city, we are told, life is nasty, brutish, and short. Of the three, this saturnine movie is perhaps the scuzziest, most squalid, and hopeless. Recommended only to people who enjoy scuzz, squalor, and hopelessness. ■



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HEART AND SOUL

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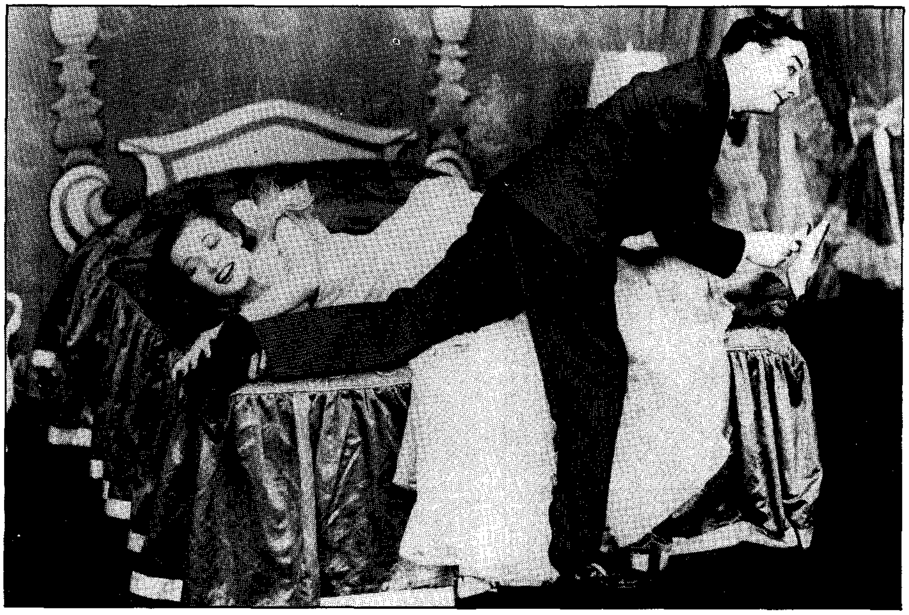
The Complete Lyrics of Lorenz Hart.
Alfred A. Knopf; 317 pages; $40.

ONE OF THE EARLIEST WAYS I DEVISED OF telling the sheep from the swans was to ask whether the person preferred Rodgers and Hammerstein or Rodgers and Hart. If the answer was the former, I'd say, "Thanks, we'll call you," and leave him to his contemplation of farmers and cowmen vowing eternal friendship, larks down on their little knees learning to pray, and June bustin' out all over the place. All those, as Pauline Kael would say, tumescent melodies, all those glutinous lyrics, poisoned the air of my childhood much more than the rock songs about drug pushers and sister-rapists plague us now (the latter are repulsive, but they're not sanctimonious). If the fellow said, "Oh, Rodgers and *Hart,* of course," I knew I had found a kindred admirer of grace, wit, worldliness, and romance set to music. (I also knew that I had probably found a homosexual.)



TWO'S COMPANY: *Marta Eggert and Jack Haley in Rodgers and Hart's* Higher and Higher *(1940).*

In the past couple of decades, though, there has been a boomlet of interest in music from the great decades of songwriting, with attention finally being paid to the lyricist. (As Mrs. Oscar Hammerstein said, "Jerome Kern wrote da-da-*da*-da. It was my husband who wrote 'Ol' Man River'!") But if their work is no longer the property of nutty archivists, sentimental oldsters, and special-interest groups, there will always be someone who answers the question with "What songs did Rodgers and Hart write?" The definitive answer to these innocents is to drop into their lap (gently) *The Complete Lyrics of Lorenz Hart,* a compilation of more than 600 songs, almost half of them published here for the first time.

Skip the juvenilia, and begin with "Manhattan" (1925), a wistful, ironic hymn to the joy of being stuck in the city in the summer with the one you love. "The subway charms us so / When balmy breezes blow / To and fro," so, since "Summer journeys to Niag'ra / And to other places aggra- / Vate all our cares, / We'll save our fares!" By 1939, however, disillusion has set in with "Give It Back to the Indians": "Broadway's turning into Coney, / Champagne Charlie's drinking gin, / Old New York is new and phony—/ Give it back to the Indians." The songs exemplify the two strains in Hart's work, the delicate and the racy. Among the former is the great "Spring Is Here," in which the title introduces several long lines that ask a question ("Why doesn't the breeze delight me?" "Why doesn't the night invite me?"). After the answer—"Maybe it's because / Nobody loves me"—the title returns, but leads into only two brief, bitter syllables: "I hear." A lesser-known song in the same vein is "Nobody's Heart," from *By Jupiter.* "Nobody's heart belongs to me, / Heigh-ho, who cares?" sings the Amazon heroine, who stoically says, "I admire the moon / As a moon, / Just a moon." The last line doesn't even get the *rime riche* of "Spring Is Here," but trails off inconclusively, as much up in the air as the singer: "Nobody's heart belongs to me today."

Not that Hart couldn't concoct a nifty rhyme when it suited his purpose. His specialty was the internal rhyme, as in the weary hostess's complaint in "Ten Cents a Dance": "Sometimes I think / I've found my hero, / But it's a queer romance." In "The Girl Friend," a giddy Charleston that is Rodgers and Hart's bounciest number, the boy sings happily, "Isn't she cute / Isn't she sweet? / She's gentle / And mentally nearly complete." His sweetie answers, "Each time we kiss, / It's plain to see / The end'll / Be Mendelssohn's music for me."

Rodgers and Hart's best scores were for two shows with something unusual for their time, a respectable literary source—*A Connecticut Yankee* (1927), derived from Mark Twain's novel, and *Pal Joey* (1940), based on John O'Hara's short stories. The combination of Arthurian England and the peppy idiom of the twenties resulted in the love song "Thou Swell," in which the wondering hero addresses his lady, "You are so graceful— / Have you wings? / You have a face full / Of nice things," and in the sex song "On a Desert Island With Thee," in which the soubrette pertly advises, "Let the prudish people quarrel— / We'll forget them for the nonce. / If they think our love immoral, / '*Honi soit qui mal y pense.*' " *Pal Joey,* the story of a narcissistic nightclub singer's affair with a randy married woman, had more openly lubricious numbers—"Den of Iniquity" ("The radio, I used to hate, / But now when it is dark and late / Ravel's 'Bolero' works just great") and "Bewitched, Bothered and Bewildered" ("He's a laugh, but I love it," sighed the lady, "Because the laugh's on me"—changed to "Although the laugh's on me" for innocuous general re-

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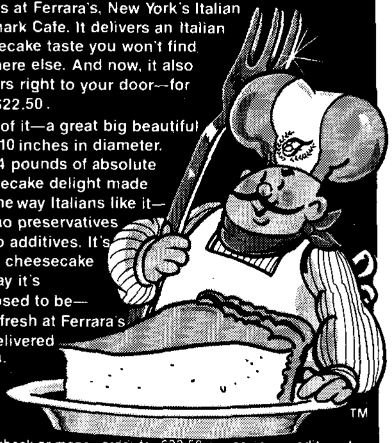

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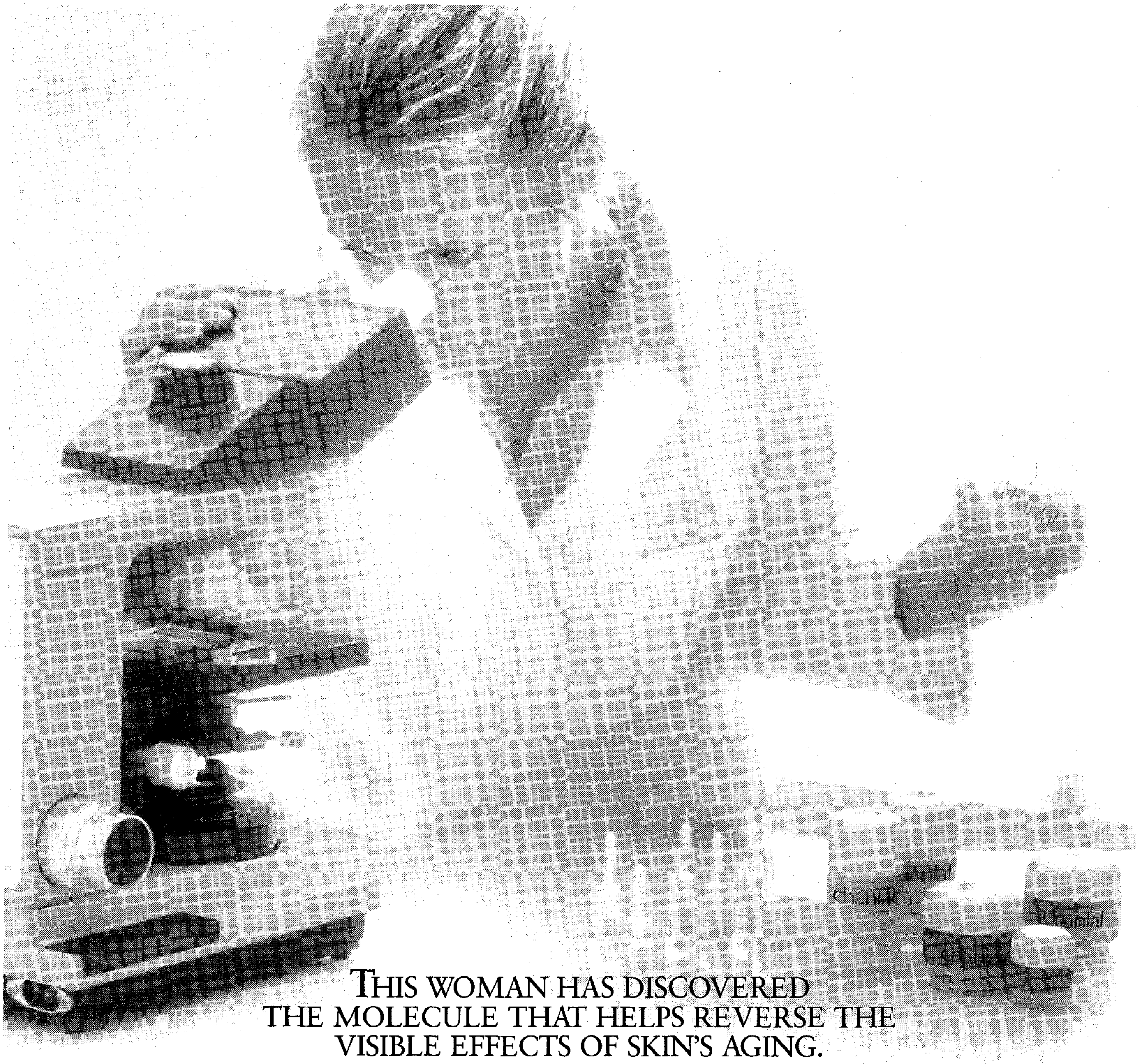
lease). *Pal Joey* also had two of Hart's neatest couplets. Joey, warning a girl not to reject him too quickly, sings, "If you don't care to be nice, dear, / Then give me air, but not ice, dear." And an intellectual ecdysiast, parodying Gypsy Rose Lee, strips to "Zip! I was reading Schopenhauer last night. / Zip! and I think that Schopenhauer was right."

Many of Hart's lyrics are suffused with longing for the unattainable, with hopelessness at the idea of being loved in return. (Hart was short, homely, and homosexual, and miserable about all three.) When held in check, these feelings animate some of his most touching songs—"You Are Too Beautiful" or "Falling in Love With Love" (though the latter might be too painful without Rodgers's dreamy waltz tune). In some cases, though, they turn into masochism, or disgust with the inadequacy of the available beloved—"My Funny Valentine," for instance, has always made me uncomfortable; I think P. G. Wodehouse, in "Bill," was the only one to pull this sort of thing off. I was, however, amused to turn up this criticism of the loved one's table manners: "You prove by each bite / That Darwin was right."

The Complete Lyrics is the work of the musical-theater historian Robert Kimball and Hart's sister-in-law, Dorothy Hart. Their love for the subject is unquestionable, but the book could have done with less obsession and more discipline. I write with the sadness of a lover, but the fact is that Lorenz Hart wrote quantities of *dreck* during his lifetime, most of it in his early years, and it does his reputation no service to dredge it up and give it star treatment. Nor is there any point to including material like "Let Antipholus In" (the full text is "Let Antipholus in! Let Antipholus in! / Let Antipholus in!"), certainly not if you're going to leave out the second verse and chorus of "Can't You Do a Friend a Favor?" But if punctilious scholarship is the point, what about footnotes? For years I've wanted to know what the word "ostermoorish" meant in "A Little Birdie Told Me So." If the editors can find room to say that "I Gotta Get Back to New York" was also titled "I've Gotta Get Back to New York" and "I've Got to Get Back to New York," they could take a few lines to convey something more useful to the average reader. How many people will know, for instance, that a clover club and orange blossom are not, in a twenties context, gardening terms, or why the boy and girl in "Manhattan" end up in the station house after visiting Inspiration Point (it was a well-known lovers' lane)?

By Our Contributors

New York Confidential, *by Sharon Churcher. Crown; 300 pages; $18.95.* ▬



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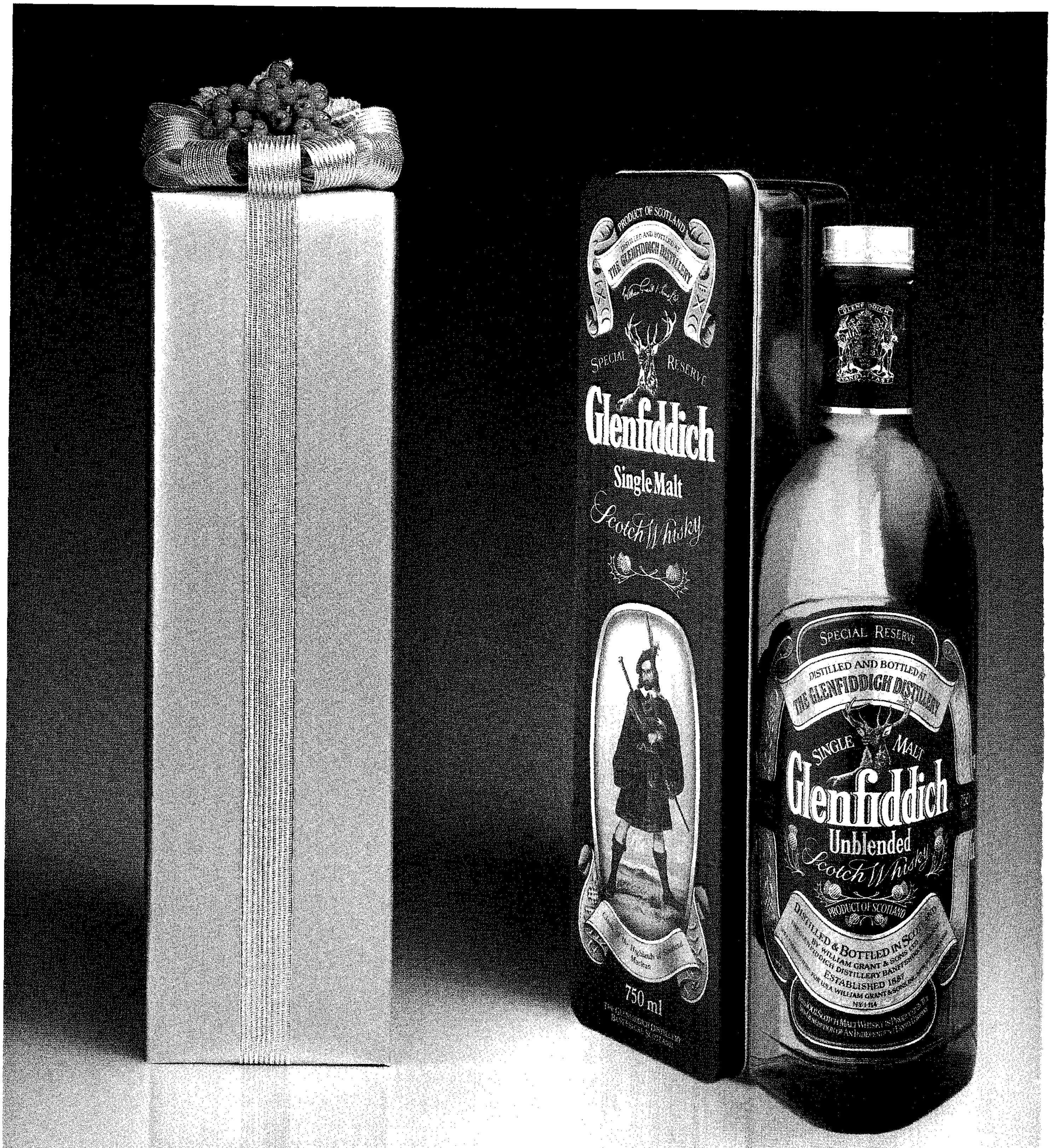
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Theater/John Simon

SATIRE DEAD IN AMERICA!

"...*The Front Page* is sentimental melodrama and low-level farce, and most of its wisecracks don't bear 58 years of repetition..."

WHEN IS A SATIRE NOT A SATIRE? WHEN its authors are in love with—indeed, part of—what they purport to mock. As Ben Hecht and Charles MacArthur admitted in a postscript on the back page of **The Front Page** (1928), what was meant as disdain for the newspaper world turned into doting. Of two minds, if any, the play has a dubious taste and bad aftertaste. Must we really take these mean, shabby, sneering yellow journalists for ultimately lovable fellows? If only their cynicism betokened higher aspirations gone sour; if their contempt for every decency were at least phrased with brilliantly caustic wit! But most of these wisecracks don't bear 58 years of repetition, and these poker-playing, chain-smoking, literally and figuratively filth-loving Chicago journalists, grumbling through the night that the hanging of the pathetic anarchist will be too late for their early editions, become progressively more distasteful.

These half-dozen crum-bums are lazy and lying and indifferent to everything except real cheap copy; they have contempt at best for women, foreigners, homosexuals, intellectuals, lovers, liberals of any kind—whatever doesn't jibe with their grimy, grubby, ecumenical smugness. The present production seems to have cut the lines in which they laugh at the rise of European Fascism; even so, they're irredeemable. The only "good" people are a hysterical prostitute, a demented assassin, the ridiculed fiancée and the battered future mother-in-law of Hildy Johnson, the star reporter of the *Examiner* and the play's hero, who, until a last-minute conversion, is as unsavory as his ilk. And his co-hero, Walter Burns, the *Examiner's* editor and Hildy's lying, cheating, brutalizing boss, is clearly the mastermind most to be admired. Didn't Cary Grant play him in the movies?

Well, if not satire, what? Sentimental melodrama and low-level farce. But is it really funny? Not in the long first act; intermittently in the fused second and third. Much of the humor stems from Jerry Zaks's hyperthyroid direction, which, by overinsistence and stooping to anything, does make some things funny and quite a few unbearable. Zaks is also rather too fond of putting the main character of the scene dead center, and of having lines punched out directly at the audience. This may help the acoustics, but not the credibility.

NO CONTEST: *The Young American Miss pageant in Hamlisch and Ashman's* Smile.

True, directing and designing for the Vivian Beaumont has never been easy: How to fill all that hulking stage height and depth? Tony Walton's design is clever, but too conspicuous. His handsomely constructed Criminal Courts Building stretches, when the press room's huge double doors are opened, on and on through halls, staircases, multiple levels, allowing for chases that wouldn't have cramped the Keystone Kops' style. But when the action must be focused, the doors require closing, and their constant opening and shutting soon looks like some inscrutable parareligious ritual. The excellent Willa Kim, who can make costumes either gorgeous or hilarious, for once does neither—under duress, I assume. Paul Gallo's lighting is compelling, but Otts Munderloh turns gunshots into rattling garbage cans.

A cast as large and as driven as this one is unlikely to be seamless, but here there are even visual problems. The Walter Burns of John Lithgow towers over the Hildy of Richard Thomas, which telegraphs the unevenness of their contest. Even Hildy's fiancée is too tall for him, which makes Julie Hagerty's slouch more expedient than droll. But Lithgow is a funny man, America's answer to John Cleese, and no one can make sundry miseries more fetching than Hagerty. Thomas works hard and with competence, but is too much the juvenile. On him, the snottiness of the seasoned veteran looks more like that of the untended toddler.

As his mother-in-law-to-be, Beverly May is a paragon of injured dignity, and as Bensinger, the one reporter who likes cleanliness and must therefore be a fool or worse, Jeff Weiss does prissiness proud. Jerome Dempsey and Richard B. Shull are a funny pair of polluted politicos, and Bill McCutcheon delivers documents, lines, and pauses with equal comic acumen. The others, not necessarily through their fault, do not shine; and Mary Catherine Wright (Jennie) and Deirdre O'Connell (Mollie) fare particularly ill. Is Gregory Mosher, the artistic director imported from the Windy City, who opened downstairs with two by Mamet and upstairs with this, trying to prove that you can take the boy out of Chicago, but not Chicago out of the boy?

THE MUSICAL **Smile** IS NO LAUGHING matter. Based on one of the best satirical films made in America, it loses every bit of the movie's bite, and gains only liabilities. It is not so much an adaptation as

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an act of vandalism for which Marvin Hamlisch (music) and Howard Ashman (book, lyrics, direction, and all-round incompetence) must share the blame with what seems to be America's fear and incomprehension of satire, as the movie's failure tends to prove. And to think that time was when Broadway was more sophisticated than Hollywood!

The story of a fictitious but bristlingly real Young American Miss beauty pageant, whose state finals are held in Santa Rosa, California, the movie managed to spoof much more than the inanity and hypocrisy of beauty pageants, fertile ground for satire as those are. It made mincemeat of every cherished American myth: childhood, marriage, the family, men's clubs, women's organizations, business support of culture, fair play, free enterprise—you name it. Yet it seldom lost its wit, created credible *good* characters too, showed a touch of pity for what it lampooned, and had a plot.

We're left with a few feeble pranks in and around the contest, not a single character having a modicum of life, nobody's preconceived notions seriously challenged on or off the stage, and the central, riven family's problems resolved in one sentence that, needless to say, resolves nothing. A story that threw down the gauntlet to an entire society now handles some minor offenders with kid gloves.

Howard Ashman made it on *The Little Shop of Horrors* (his previous musical was a disaster), a small, trashy, not unamusing piece of camp. Here, he squeezes out exactly three—not two, not four—funny lines. But what can you expect from a book that treats "There have been two black Miss Americas, if you count Vanessa" as a laugh line, and that stoops to rhyming "senior" and "demeanor"? The chief butts of its mockery are Disneyland and the kind of singing and joking nonentity that hosts beauty pageants—and even of those two, one gets rehabilitated. Ashman's direction makes frantic use of a turntable, proving how little can be achieved by revolution. For his sixteen junior-miss beauty contestants he has picked actresses painfully equidistant from high school and from beauty. True, that could have been a comment on how, say, the Miss America Pageant has been going, but clearly wasn't so intended. Over all of it hangs a mantle of indecision lined with despair.

Hamlisch is guilty of only two things: his music and his total faith in Ashman. The tunes, mostly knockoffs of *Chorus Line* ones, are production-line stuff. Trying to single out one of them is like hunting in a bag of dirty laundry for the shirt that maybe could be worn once more. Some, though not all, of Douglas W. Schmidt's sets are charming; Paul Gallo's lighting is consistently effective, and William Ivey Long's costumes, like Mary

"...In *Smile,* we're left with a few feeble pranks and lifeless characters. *Lily Dale*'s goodness is subversive and soporific..."

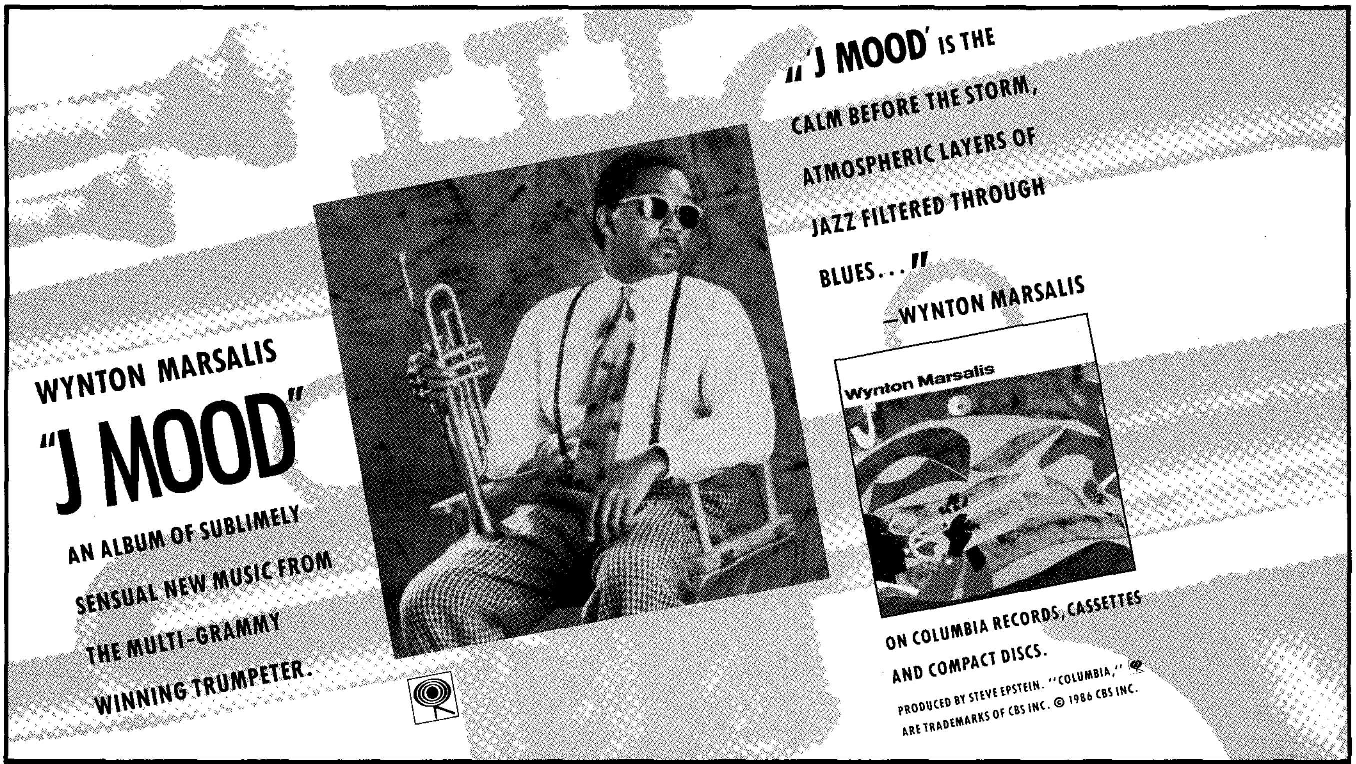
Kyte's choreography, shuffle uneasily between prettiness and parody. Against odds that would have defeated the original company of *Nicholas Nickleby,* the cast puts up only a fitful struggle. As the heroine, Anne Marie Bobby has some nice moments, even if the book ends up glorifying her roommate, adequately played and shrilly sung by Jodi Benson. Veanne Cox at least scores as a ventriloquist; the rest end up equally damned whether they do what's asked of them or don't.

HORTON FOOTE MIGHT BE A BETTER PLAYwright were he not such a good human being. In a cycle of nine plays, some of them turned into movies, he has been rehearsing the saga of his Texas family, fictionalized as the Robedaux. These works ooze not only filial piety but also an omnivorous love of all humankind. Everyone in them—however ornery, meddlesome, mean-spirited, crazy, or just plain dull—somehow ends up likable. In **Lily Dale,** young Horace Robedaux travels from Harrison to Houston to see his widowed mother, Corella, now married to gruff, surly, unprosperous Mr. Davenport, whom Horace's sister, Lily Dale, who lives with them, has wound around her little finger. Corella, who sent the penniless Horace $2 for his train fare, is terrified of her husband, who, she insists, is kind when Horace isn't around. Mr. D. immediately kicks Horace out, but the youth falls mysteriously ill and agonizes for weeks on the Davenports' davenport. No doctor is called.

Lily Dale is a selfish squirt who inflicts her dreary piano playing and general silliness on everyone; Corella is a frightened, blithering slave; Lily Dale's suitor is a hardworking, underprivileged fellow with no education; Horace himself is obsessed with memories of his drunken, dead father and monomaniacally straining to rekindle Robedaux family feelings in his father-hating sister and repressed mother. There is also a neglected wife whom Horace meets on the train and who tries to foist her Baptist fanaticism on him; and, briefly, a cheating gambler of an uncle. You'd think at least one or two of these characters would prove deadbeats, but Foote makes them all out to be good or right or ultimately helpful. If no one is bad or stupid or boring, what use are the moral and aesthetic values centuries of civilization have toiled to evolve? Such goodness is subversive, not to mention soporific.

Under William Alderson's pedestrian direction, only Don Bloomfield as Horace puts in a winning performance. Julie Heberlein is an extremely wearisome Corella, and as Lily Dale, Molly Ringwald, the adolescent darling of several movies, has turned into a large, ungainly eighteen-year-old who rattles off lines indiscriminately and anachronistically, and moves without style or grace. I never cared for her even in her prime.

This is not to say that Horton Foote is untalented. His screenplay for *Tender Mercies,* in which he managed one genuinely unsympathetic (though finally pitiable) character, was fine; so are some of his one-acters, where bizarreness and brevity keep boredom at bay. But he should heed the lesson of a legendary marginal note in a Brooklyn Public Library copy of Marianne Moore's poems: "F--- you, Marianne Moore, *and* your little animals." Or little Robedaux. ■



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MODERN TIMES

"...There is more than easy ecstasy in Lubovitch's choreography, but often it's a yokelish humor that is well-nigh unbearable..."

IF YOUR MUSCLES NEED UNKINKING, THE **Lar Lubovitch Dance Company**, recently at the City Center, might be just what you're looking for. Lubovitch's new *Concerto Six Twenty-Two* (to the familiar Mozart clarinet piece) is typical, dispensing waves of gentle, swoopy-swoony stuff that's like a good massage or a session in a hot tub. There's nothing abrasive here, nothing intellectually rigorous, nothing even seriously erotic. The mood is playful and congenial. While Lubovitch is no naïf—he knows a thing or three about construction—he allows himself lots of the simple, attractive, fun-to-do stuff that a neophyte choreographer would employ in all innocence. His choreography features the lines, circles, and embraces around the waist of children's games and demonstrates the pleasures of covering the ground with a relaxed, loping run, of abandoning oneself to the embrace of the air. Pretty soon, of course (after seven minutes or the beginning of the *next* ballet, depending on your tolerance and your initial need), you wonder if there isn't going to be any more than this easy ecstasy. There is, but most often it's a yokelish humor that is well-nigh unbearable.

And yet. Smack in the middle of the Mozart piece is a wonderful male duet that defies the clichés of the genre ("the love that dares not speak its name speaks up"; "men as well as women can be tender comrades"). It is a slow, linear adagio with floating lifts that acknowledge both the men's weighted physique and the exaltation of their feelings. The somber emotional gravity that pervades this section evokes the depth of the pair's relationship as well as the hostility they may encounter in the world outside their private arena. Lubovitch, who attracts marvelous dancers, was particularly well served here by the exquisite timing of Rick Michalek and Sylvain Lafortune. It baffles me that a choreographer capable of this passage can be so resolutely empty-minded elsewhere.

The centerpiece of the City Center program was a most unfortunate new work called *Blood,* which, to begin with, consistently ignores its accompaniment, George Antheil's score for a Fernand Léger film, called *Ballet Mécanique.* A compendium of cartoon-style images, Lubovitch's *ballet diabolique* attempts to make sport with such subjects as unrequited lust, bondage, flagellation, dismemberment, strangulation by hanging, the application of instruments of torture used only sporadically since the Middle Ages, an unusual use of entrails, your nice, clean, simple ax murder, and the regurgitation of a white mouse. This is perhaps not a complete catalogue, but sufficient. The piece, which makes fitful attempts to lampoon Graham and Taylor, is not dance, not theater, not horrifying, and decidedly not funny. I suppose, though, that even grade-C choreographers must be allowed their moments of complete miscalculation and ineptitude.

EIKO & KOMA: *Devastating images intensified at BAM.*

Eiko & Koma, WHO HAVE EVOLVED their personal form of *butoh*—dance depicting life at its beginnings, ends, and extremes—have added nothing new to their methods since we last met up with them. However, their ability to create devastating images has, if anything, intensified. Appearing at the Brooklyn Academy of Music's austere and cavernous Lepercq Space in *New Moon Stories,* a loosely connected tetralogy of pieces made in the last three years, they offered an infinitely slow-moving stream of pictures indelible in their eerie beauty as well as in their horror.

"Night Tide" offers an anatomy-class perspective of the human body—oddly angled, foreshortened views of flesh laid out on an unadorned slab under glaring light. No sooner have you absorbed the shock of this still life than the two prone bodies, shifting so gradually the change is barely perceptible, begin to writhe, the buttocks, looking like the head of a penis or the double rounded end of a thigh bone, probing the air. "Beam," more parable than observation, finds the two dancers in an agonized competition for a rocky, earth-strewn mound. Koma scratches for a handhold with his fingers distorted into claws; Eiko, for once fully erect, temporarily takes possession with a terrible cackling cry; Koma first grimly supports, then subdues, her body and finally rids himself of it only to clutch empty air. In "Shadows," Eiko crumples backward into a crablike shape—a metamorphosis on a barren stretch of sand; in the exquisite "Elegy," the two figures, lying in shallow pools of water, seem to merge with their golden reflections. Throughout, the work refers to a primordial nature and to the creatures at its mercy in the physical and psychic minutiae of their existence.

The pair seem to accomplish almost perfectly what they have set out to do, and their results are so compelling you hesitate to wish them any different. Still, they have developed a few tics—no doubt from working exclusively as a team—that constrict their range. The choreography, for instance, is rife with images of mating, but these consistently depict male feeding on female—as if to assuage hun-

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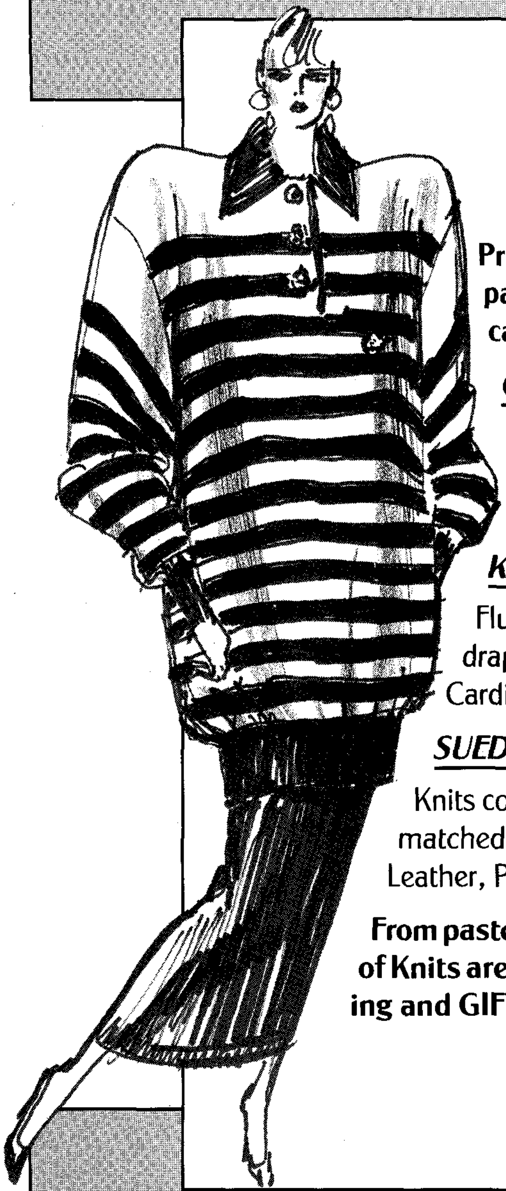

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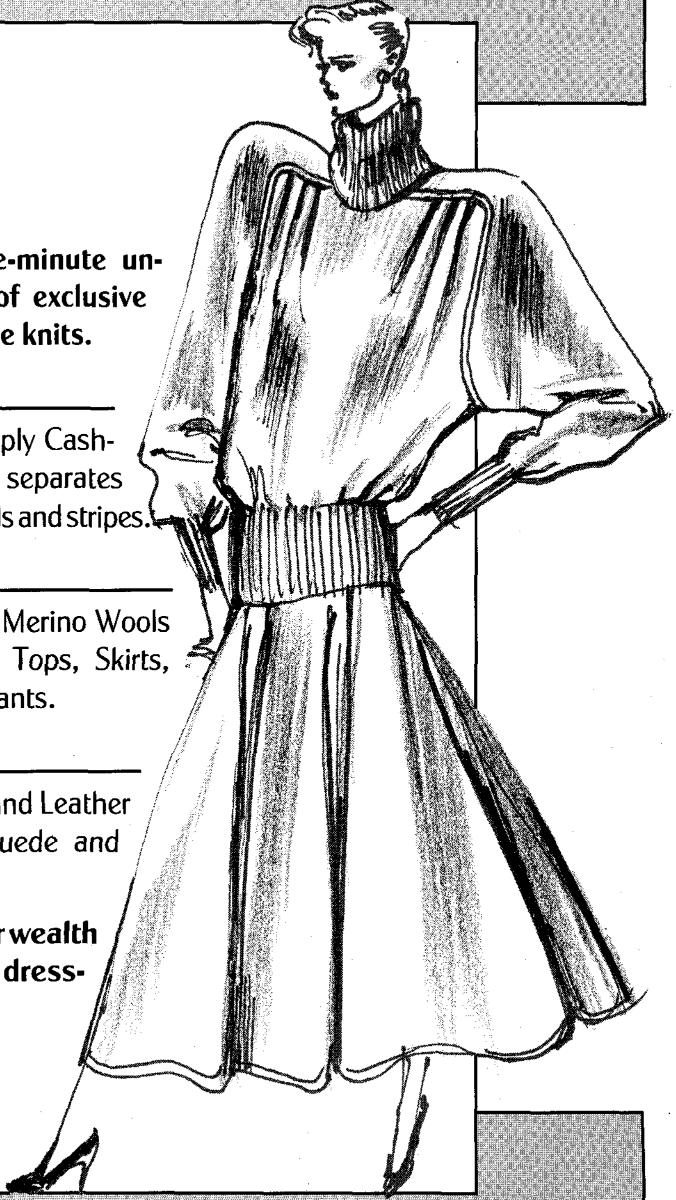

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ger or thirst rather than erotic desire—the woman remaining passive, not even fully alive. Meanwhile, in performance, Eiko seems to turn every part of her body to the viewer, as if to a life-giving light, while Koma consistently averts his face. When the design of the dance requires a more confrontational stance from him, he brushes his long hair forward so that it obscures his features. Matter-of-fact about revealing his nude body, he hides his eyes. It's not the social implications I object to (that's another issue), it's the limiting sameness.

David Gordon, WHOSE PICK UP CO. GAVE a wonderful program of "new and used" work at the Brooklyn Academy, always seems to be telling us about how art imitates real life—or is it the other way round?

In the new-last-summer *Transparent Means for Travelling Light* (a title as juicy with puns as his choreography), Gordon physically deconstructs a theater by devices such as bringing in the curtains that mask the wings—and define the performers' private, pedestrian space from the area in which artificial magic is made—only at the end of the piece. He also, as is his custom, deconstructs the most elaborately evolved sorts of dancing to basic elements like the walk, the casual embrace, the fall. What might be a glorious lift in a Petipa-style ballet (and Gordon is evidently a trenchant observer of the ballet) becomes in his rendition a fireman's hold, yet the carrier is nonetheless chivalric, the lady nonetheless enhanced.

The wintry section of *The Seasons* (Chuck Hammer, not Vivaldi, thank God) features a duet for Gordon and Valda Setterfield—a couple whose marriage of a quarter century has been catalogued in Gordon's work—picking their way with caution over what might be metaphoric ice, a painstaking journey, taken one step at a time, that seems to have built into it a world of checkered experience: adoration, anger, exhaustion, sorrow, jealousy, comfort, and support. The passage manages, simultaneously, to be art imitating art with ironic wit; the score at this point incorporates the strains of Meyerbeer to which Ashton composed his utterly carefree skating ballet, *Les Patineurs.*

A revised version of *My Folks* juxtaposes Gordon as a Semitic patriarch (typecasting by looks) with an ensemble of rakish downtown types. The match seems farfetched until you recall the Ukranians mingled with the punks in the East Village, or the fact that your great-grandpa-the-rabbi has descendants with purple mohawks. This piece, by the way, earns the decade's prize for revision; a work that looked hopeless has become something very like a masterpiece without any of its original premises being quenched or warped. ■

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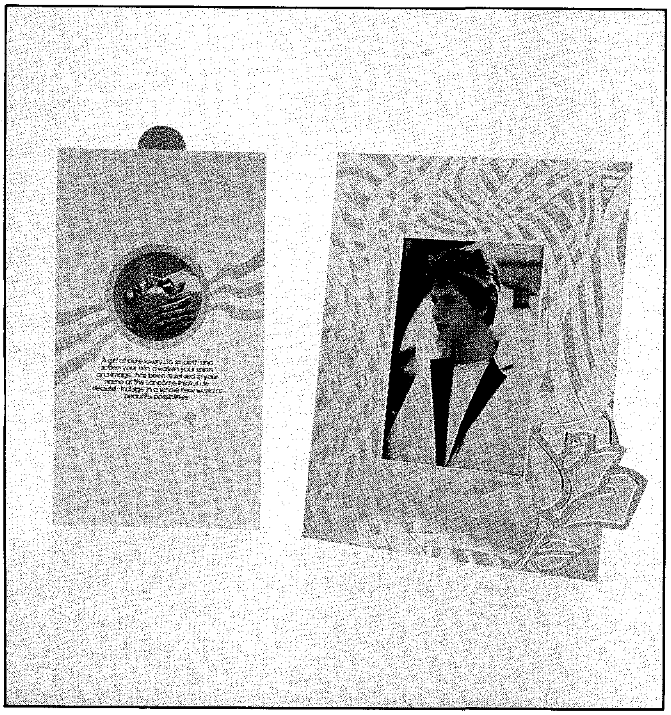

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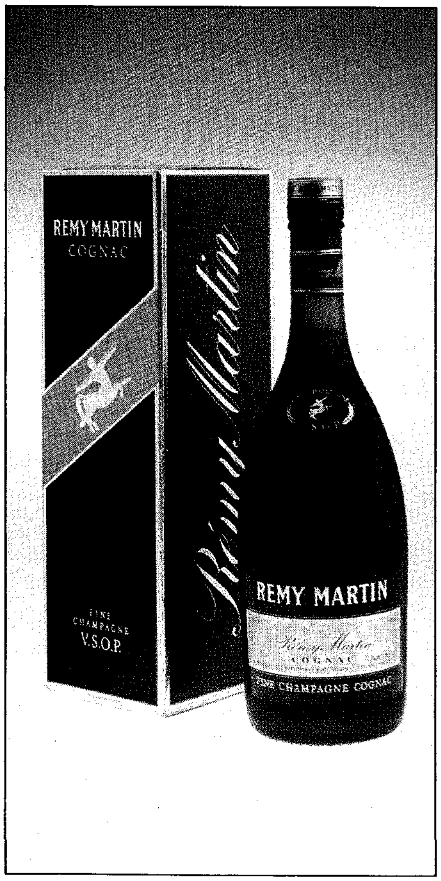

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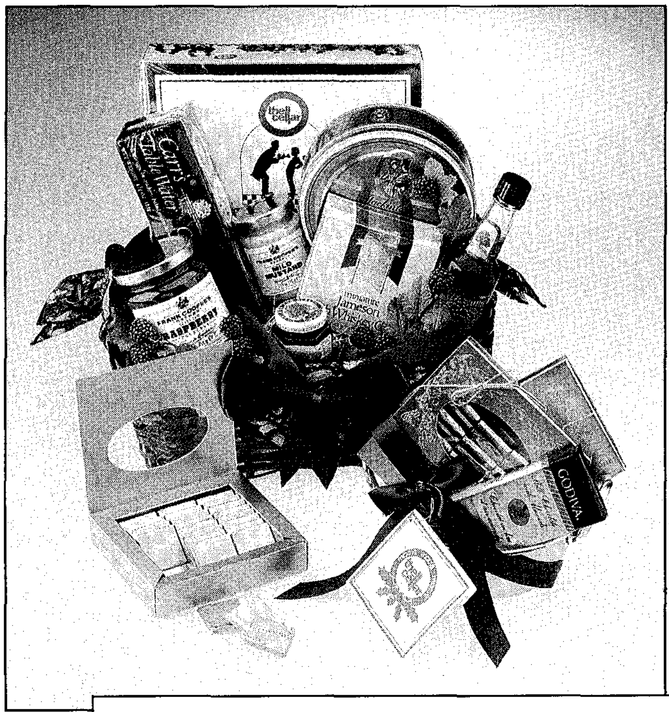

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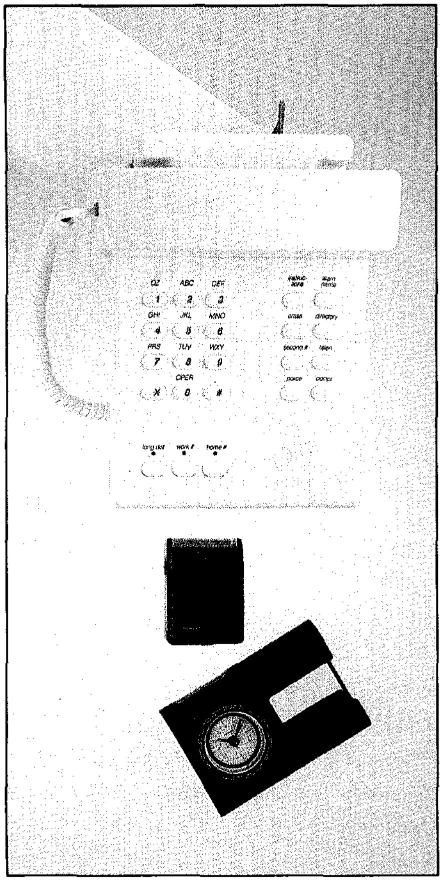

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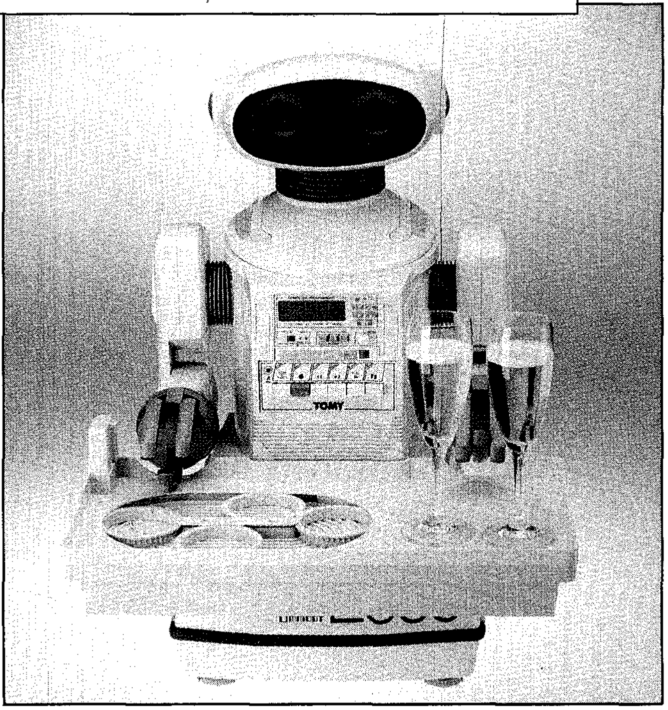

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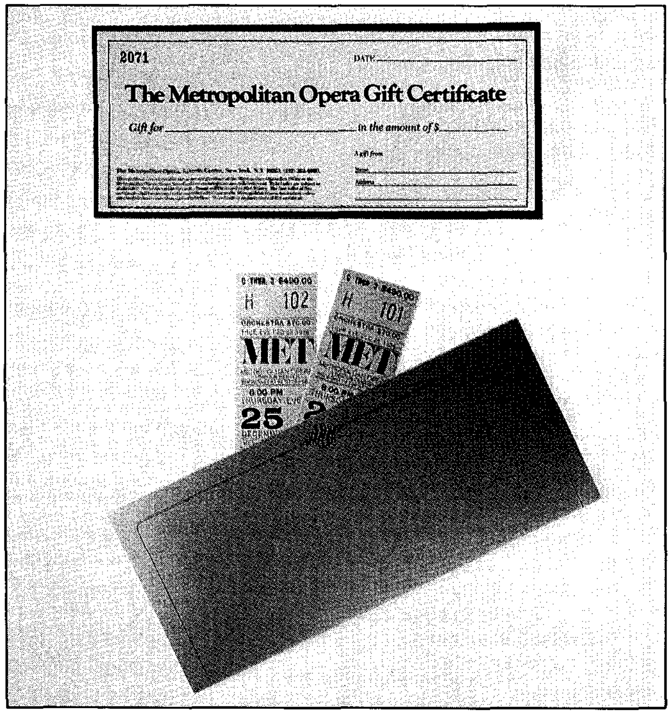
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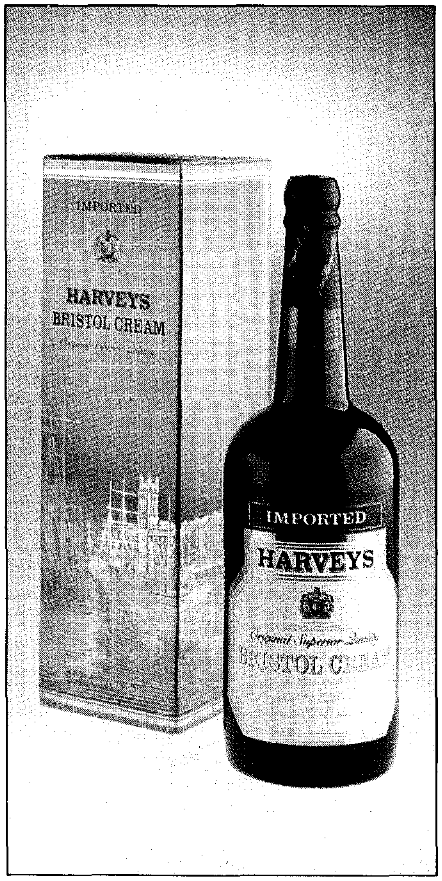
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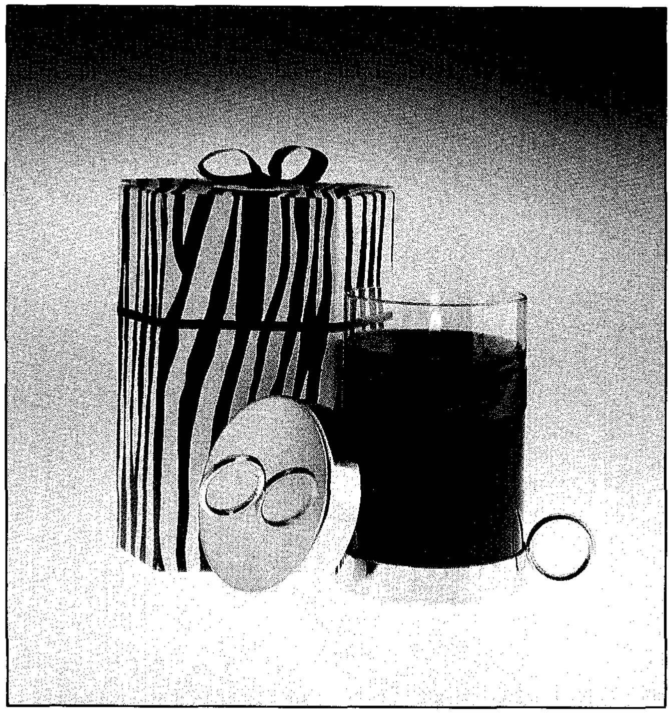
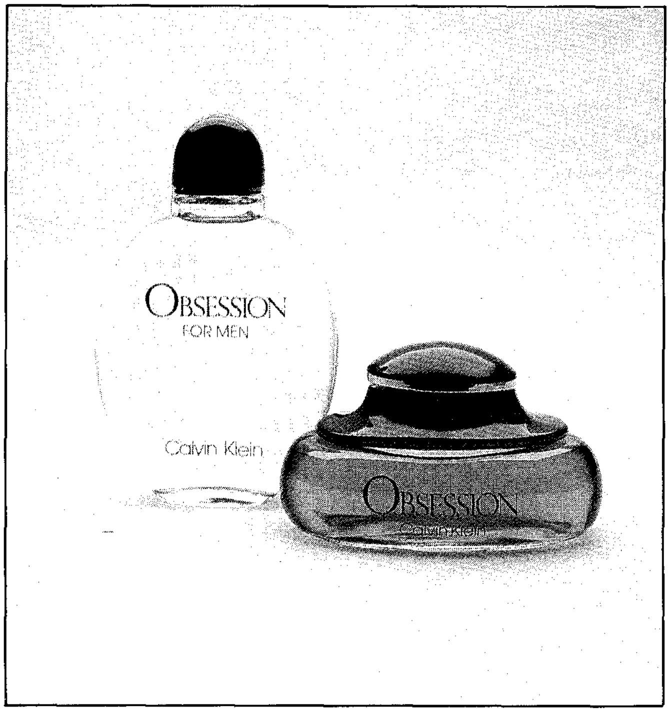


RIGAUD candles, potpourri, and room sprays scent the most beautiful mansions and palaces, penthouses and pied-à-terres around the world. Perfect to give in any season — or to keep all to yourself. (Just ask Charles & Di, Frank, Liza, or Candice.) Available at Saks Fifth Avenue in six fragrances — cypress, spice, sandalwood, lavender, rose, and wildflower.

The complete LINDA RONSTADT Recordings with NELSON RIDDLE & HIS ORCHESTRA : 'ROUND MIDNIGHT. *Three albums; thirty-two songs; the eight-page book with full lyrics. Available in three-record or -cassette boxed sets, or complete on two money-saving Compact Discs. At record stores everywhere. Produced by Peter Asher.*

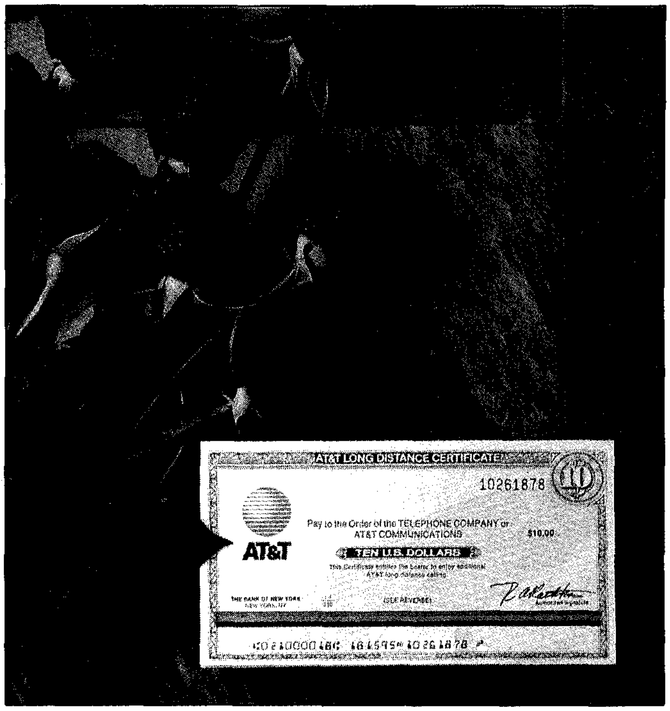
Gift Selections from CHARLES JOURDAN. The signature watch, $185; black crocodile belt, $310; fox-trimmed gloves, $200; gold-plated lighter and key ring, $95 and $22; crocodile print shoes, $198; silk scarf, $185; and L'Insolent, the new CHARLES JOURDAN fragrance. CHARLES JOURDAN, Trump Tower (644-3830), Madison Ave. at 66th St., and Macy's Third Floor.


OBSESSION
FOR MEN
Calvin Klein
OBSESSION
Calvin Klein

Indulge in Calvin Klein's OBSESSION… a compelling, potent fragrance. Cologne, 3.4 oz., $40. Perfume, .25 oz., $55. For him, Calvin Klein's OBSESSION FOR MEN… a singularly masculine scent for the contemporary man. Cologne, 4 oz., $35. Cologne Spray, 4 oz., $38. To order, call 1-800-645-6789 (CG612).

BARRINGER'S
CHOCOLATES
BARRINGER'S
CHOCOLATES
CLASSIC NUTS AND CARAMELS

BARRINGER'S! Superb quality and delicious taste have moved these American homestyle chocolates into a class by themselves. Caramel patties, fudge and chunky nut clusters —just a few of the traditional favorites found in charmingly packaged gift assortments from $2.75 to $12.50 at Macy's and Bloomingdale's.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Pay to the Order of the TELEPHONE COMPANY or
AT&T COMMUNICATIONS
$10.00
TEN U.S. DOLLARS
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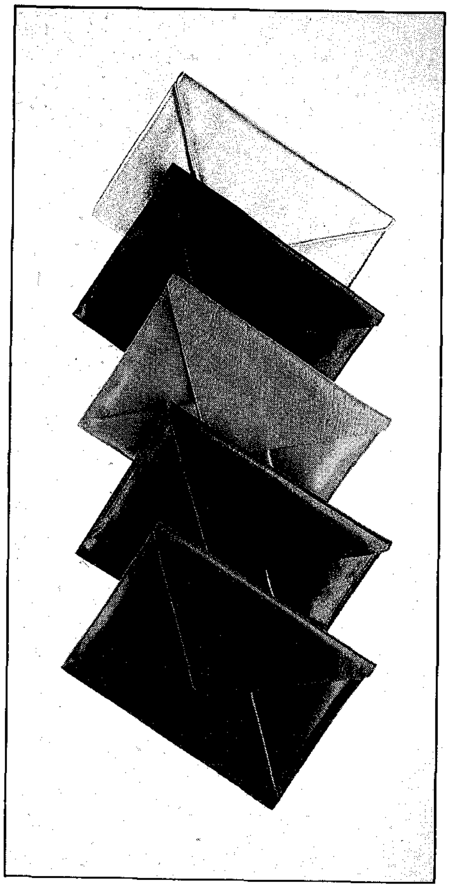
Send someone you love a dozen long-stemmed roses in red, yellow, or pink and a $10 AT&T Long Distance Gift Certificate for just $49.95. Most major credit cards. AT&T guarantees satisfaction. 24-hour delivery, most areas. Mon-Sat. Call 1-800 GIFT ATT, x 664.

PRODUCE OF SCOTLAND
The MACALLAN
Single Highland Malt Scotch Whisky
12
YEARS OLD
1967
18
The MACALLAN Anniversary Malt
25

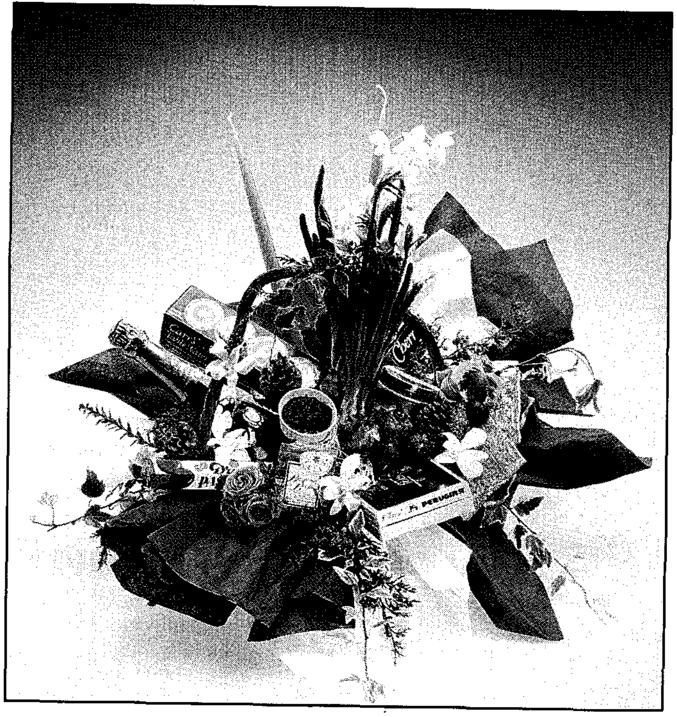
Termed "The Rolls-Royce of Scotch" by the prestigious Harrod's Book of Spirits, *THE MACALLAN Single Malt Scotch maintains a century-old tradition of aging in small sherry-seasoned oak casks... the perfect gift for those who recognize and appreciate quality. Ages: 12, 18, and 25 years. To send a gift of THE MACALLAN anywhere in the US, call 1-800-531-9528.*



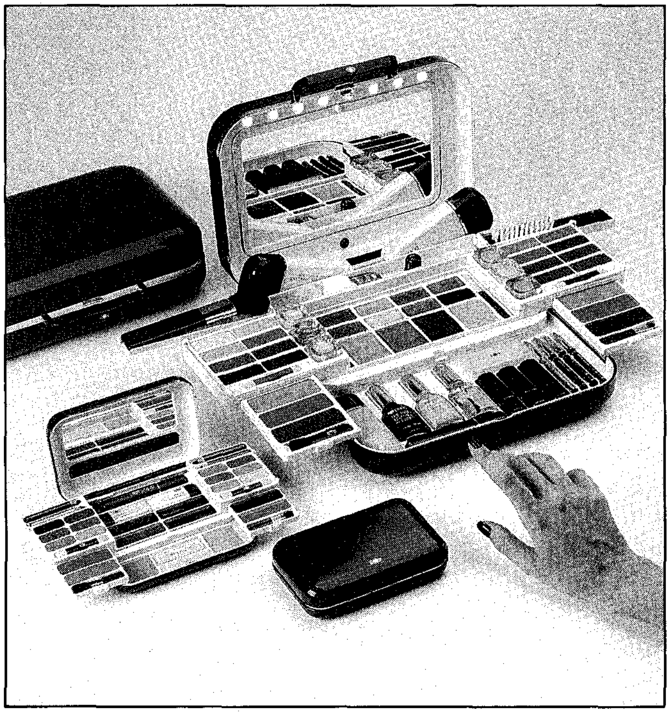
Leather envelope in 32 colors. $60. LA BAGAGERIE, 727 Madison Ave. at 64th St.: 212-758-6570.

THE BOEING COLLECTION BY CARRERA
BOEING
CARRERA

The BOEING COLLECTION by Carrera—sunglasses of inspired quality and design. Never before have form and function been combined in such perfection. Each sunglass is precision cast and meticulously hand-crafted. Available in fine department stores, specialty shops, eyecare professionals, ski and sports shops.

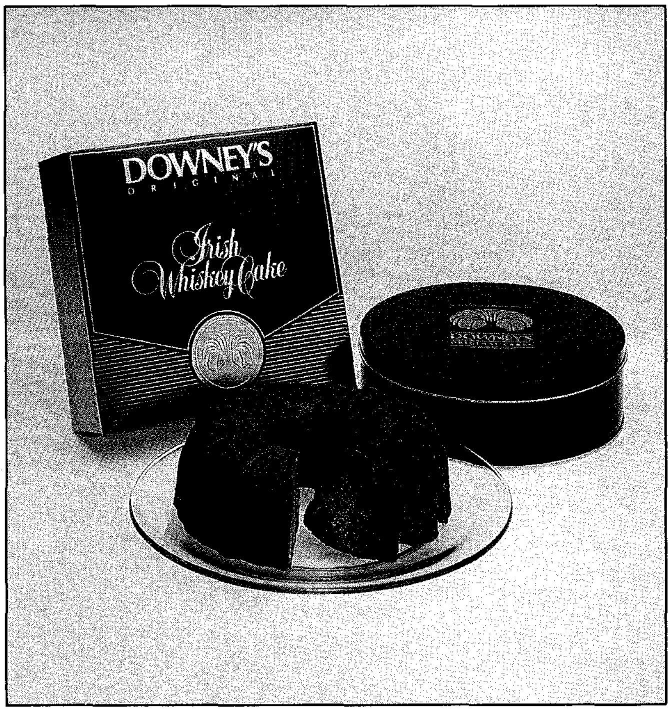


SURROUNDINGS creates custom gift baskets and floral arrangements designed for personal and corporate clients. Exquisite arrangements of exotic flowers and personally selected items give each gift basket that individual touch. Major credit cards accepted. Call 212-580-8982 for delivery anywhere in the metropolitan area. 2295 Broadway, at 83rd St.



Enviable Gifts from PUPA, Milan. GENESIS—PUPA'S showcase collection of 59 high fashion colors, 33 tools, and lighted mirror. $200. ESTASIS—Ingenious, compact. Contains 30 beautifiers and 8 accessories that fit in your hand or bag. $45. Both at Saks Fifth Avenue, Bloomingdale's, Macy's, or call 1-800-852-5200 to order.

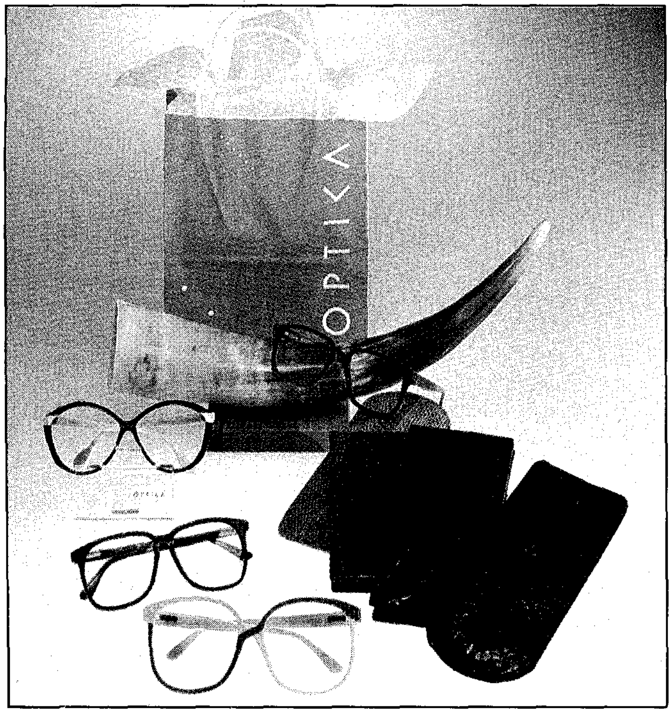
Indulge her with the real thing—genuine crocodile from FRATELLI ROSSETTI. The sportswear pump in black or luggage—$500. The classic pump in black, brown, luggage, jade, ruby, or grey—$500. Matching crocodile handbag—$625. "A Certain World Walks In ROSSETTI." 601 Madison Ave. (at 57th St.): 212-888-5107.



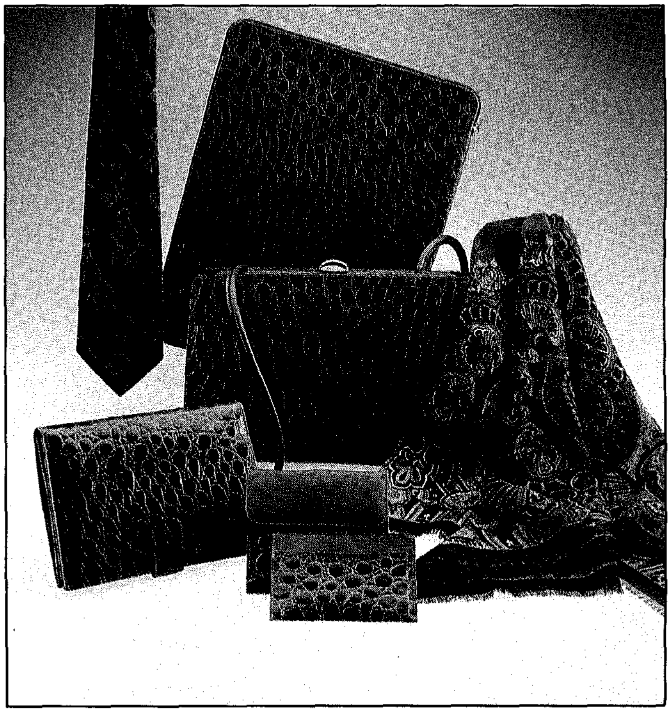
For Holiday Gifts and Gatherings...DOWNEY'S Original Irish Whiskey Cake, the perfect blend of the freshest, natural ingredients and fine Irish Whiskey. Other DOWNEY'S cakes: Kahlúa, Amaretto, Chocolate Walnut Brandy, Chocolate Creme de Menthe, and Piña Colada. At Bloomingdale's Delicacies Dept. and other fine stores. Downey's Products, Inc., Edison, NJ 08837.

Christmas with Kiri
BEETHOVEN
THE ACADEMY OF ANCIENT MUSIC
CHRISTOPHER HOGWOOD

LONDON RECORDS' hottest CDs this season...Christmas with Kiri Te Kanawa—12 holiday favorites, including "Silver Bells", "Silent Night", and "Little Drummer Boy" sung with warmth and elegance...and Beethoven's "Eroica" Symphony played on period instruments with Christopher Hogwood conducting. Sensational LONDON sound that lasts a lifetime.



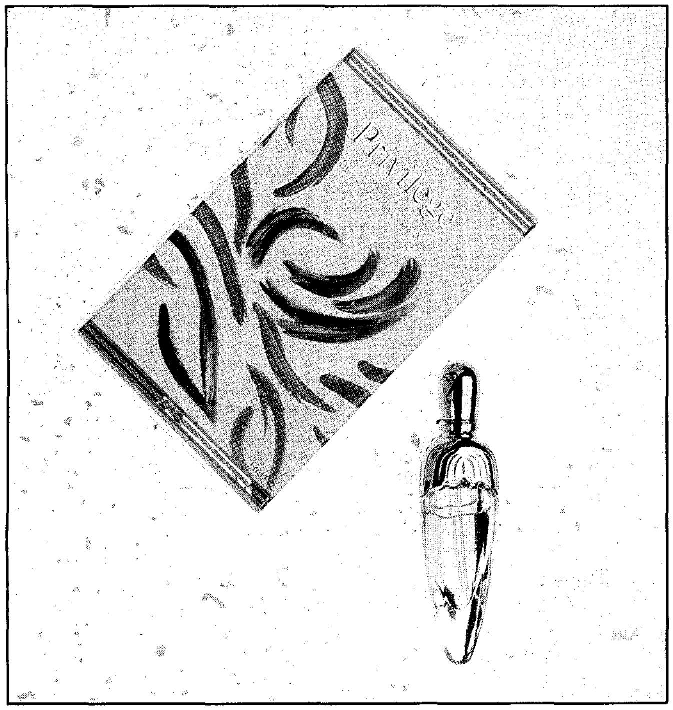
OPTICA introduces elegant eyewear in natural buffalo horn for men and women. Lightweight, non-allergenic frames available in bone, light, medium, or dark shadings and grainings: every pair unique, custom designed. Eyeglass case in crocodile, lizard, or snake… the perfect accessory. OPTICA, Trump Tower, 725 Fifth Ave.: 212-319-9147.



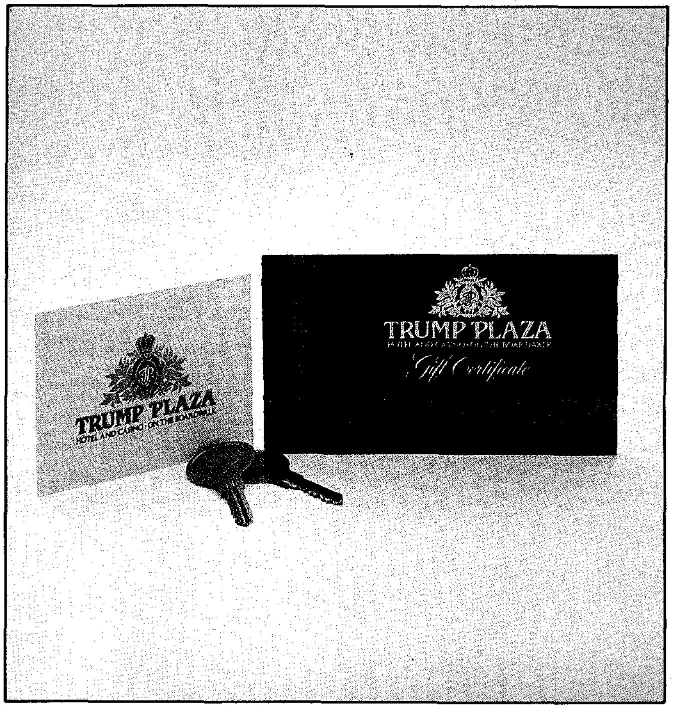
From MARIO VALENTINO's holiday collection—fashion accessories for men and women. Faux crocodile leathers, silk jacquard ties, wool and silk scarves—prices from $20 to $230. Only a sampling from an extensive selection of gifts. MARIO VALENTINO, Olympic Tower, 645 Fifth Ave. at 51st St.: 212-486-0322.

The original rhodium-plated coffee makers from Melior, France. 8 cup, $100; 3 cup, $75. Stainless thermal cups from Italy, with saucers. Cappuccino, $20; Espresso, $16. Black anodized-aluminium tray from England, $115. Functional and elegant. D.F. SANDERS & CO., 386 West Broadway (925-9040) and 952 Madison Ave. (879-6161).

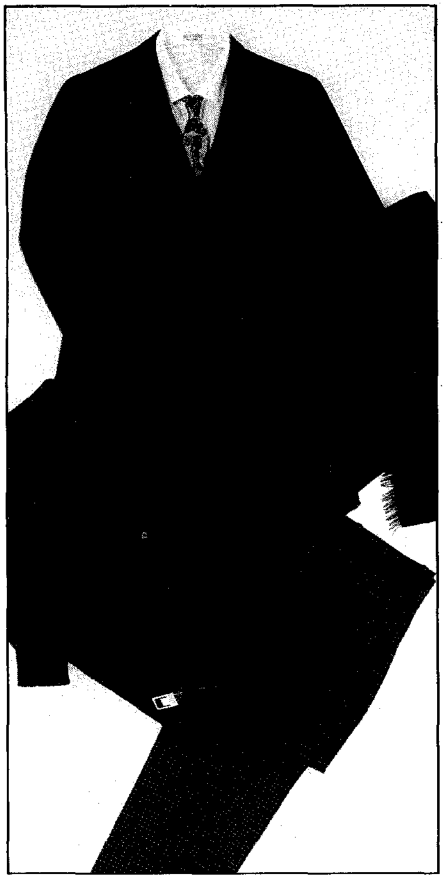
THE LITTLE FOXES in a jacket, a hat, or chic headband. Here, a crystal fox jacket with the newest styling is the gift of the year at $2,495. A unique collection of world-famous designer furs and accessories, all available at discount prices at S & W FUR DEPARTMENT, 165 W. 26th St., NY, NY 10001: 212-243-7221. Open Sundays.



PARFUMS PRIVILÈGE has recreated this truly elegant purse flacon from the 18th-century French original. Inside, the distinctive new fragrance, PRIVILÈGE, combines jasmine, narcisse, ylang with warm wood notes and the sweet bite of exotic fruits. Exclusively at Bloomingdale's, $85.


TRUMP PLAZA
HOTEL AND CASINO · ON THE BOARDWALK
TRUMP PLAZA
Gift Certificate

Give a night at TRUMP PLAZA to a special person or couple. A deluxe room, free continental breakfast, and more. And it's only $48 per person. Call 800-441-0909 and we'll send the certificates. Packages available through June 15, 1987. Packages based on availability, Sunday-Friday only. Check-in time, 4 P.M. Rates include taxes.

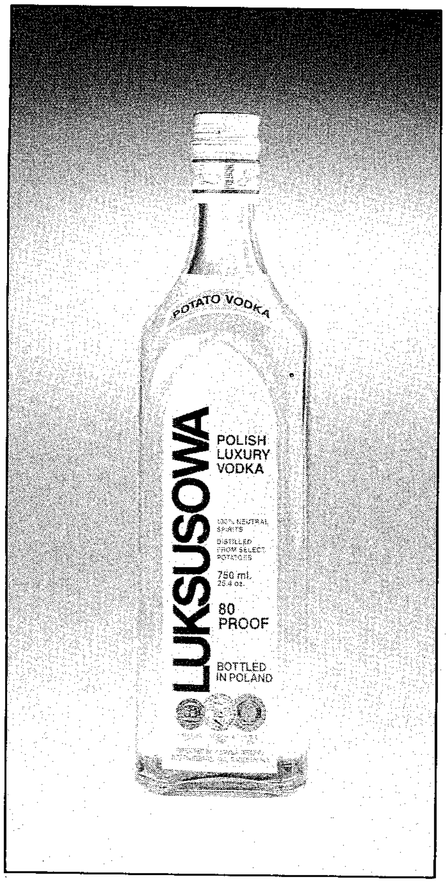


KAMRAN... brings a special treat for you, featuring CLAUDE KAZAN clothing, sweaters, and accessories from France and LORIS AZZARO shirts. Excellent gift ideas from a pair of socks to a suit. Located at 15 W. 39th St. (between Fifth and Sixth Aves.): 212-391-2287.

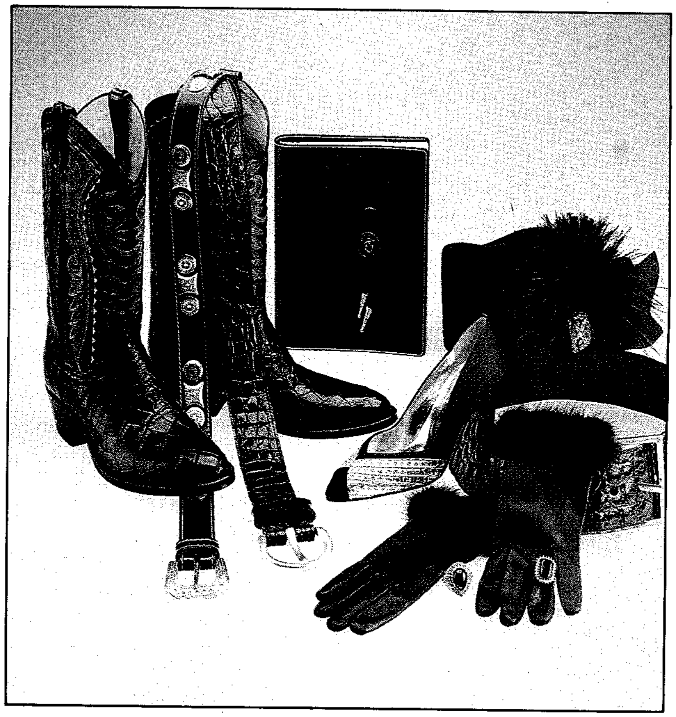
THE COMPLETE
KEYNOTE
COLLECTION
The Complete Sarah Vaughan
Sarah Vaughan

The Complete 1950's Sarah Vaughan On MERCURY. All of The "Divine" Sarah's 50's recordings in the magic of compact disc! 3 Deluxe Boxed Sets!

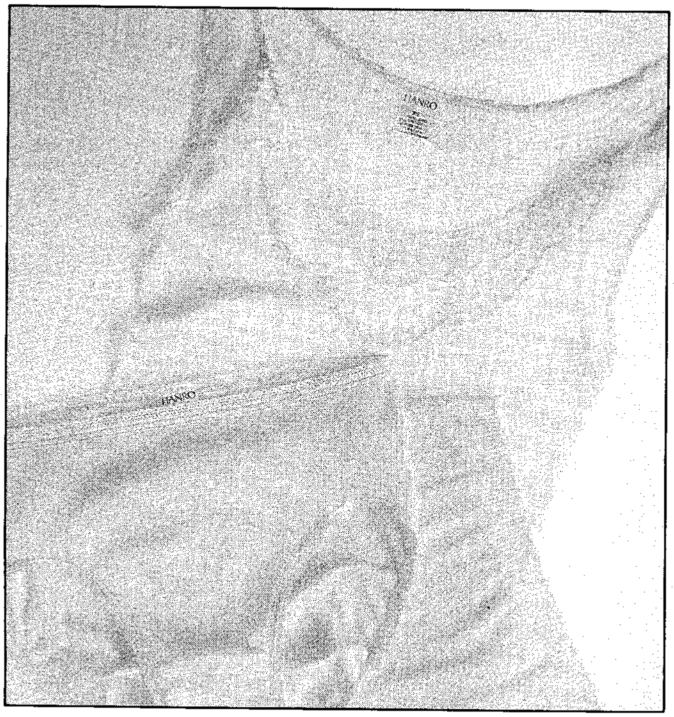
The Complete KEYNOTE Collection. A 21-record set of classic swing and early modern Jazz! The great music of Basie, Lester, Hawkins, and many, many more!


POTATO VODKA
LUKSUSOWA
POLISH LUXURY VODKA
100% NEUTRAL SPIRITS
DISTILLED FROM SELECT POTATOES
750 ml.
25.4 oz.
80 PROOF
BOTTLED IN POLAND

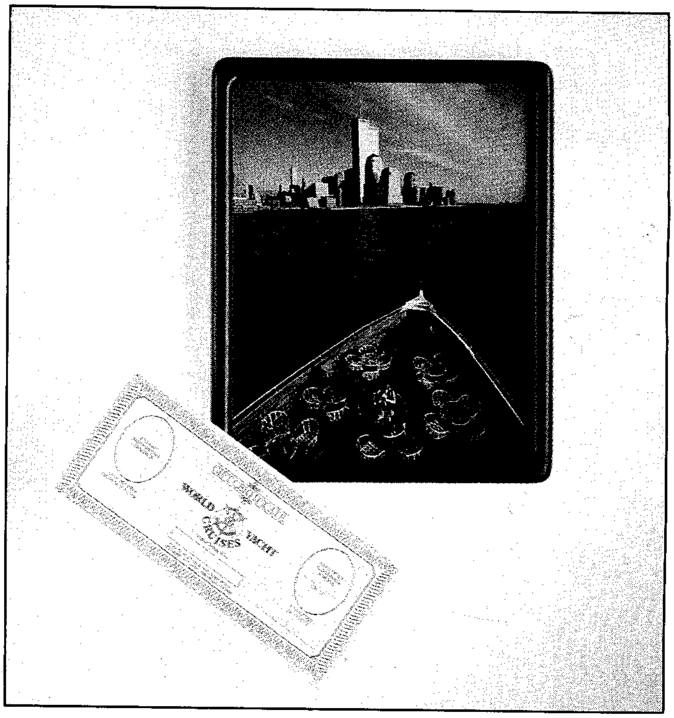
The Polish word for luxury is LUKSUSOWA. And now LUKSUSOWA is the word for a vodka with the most luxurious smoothness and taste. Ask for LUKS at fine liquor stores and give the world's most luxurious vodka. Imported from Poland where vodka was born. © 1986.



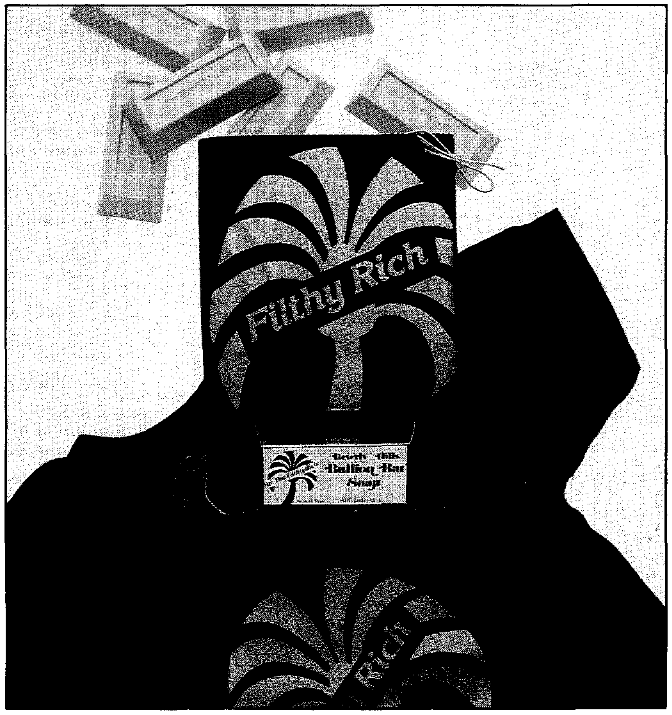
CHUCKIES presents an exotic collection of accessories for men and women. Textured leathers and alligator skins decorated with furs, feathers, and jewels. Perfect for Christmas and New Year's. All this and more at CHUCKIES, 1304 Kings Highway, Brooklyn: 718-376-1003. Phone orders welcome.


HANRO
HANRO

HANRO's luxurious Swiss silk knit camisole decorated with exclusive St. Gallen embroidery. Trimmed wide straps covers bra. Hipster has cotton panel. Adds warmth and beauty to everyone's life. Ivory, Pink, Black. Cami, about $60. Hipster, about $22. At Saks, Bloomingdale's, Peress Shop of Madison Ave., Town Shop, Roberta's, Huguette, AM/PM.

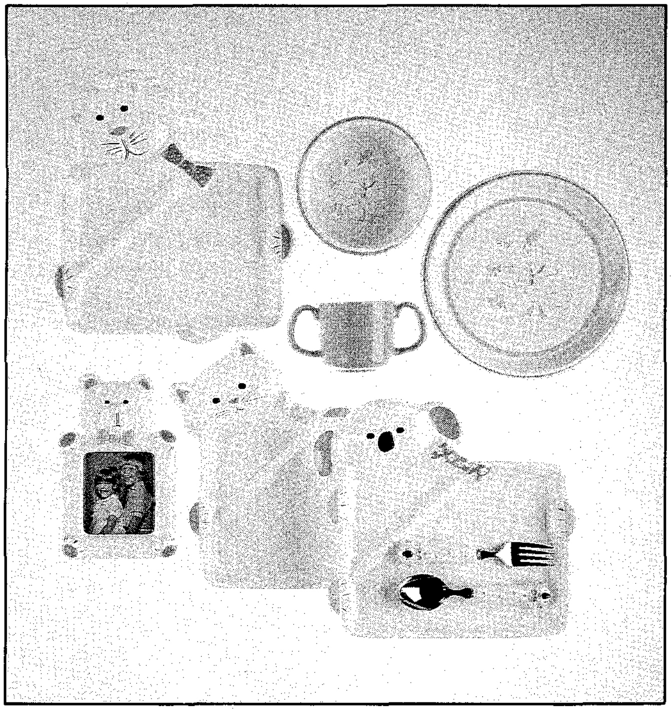

GIFT CERTIFICATE
WORLD YACHT CRUISES

Give the gift of Manhattan. WORLD YACHT CRUISES "serves up" the incomparable Manhattan skyline, year round, from aboard a luxury restaurant-yacht. Excellent food, impeccable service, music and dancing as you cruise New York's magnificent waterways. Give a WORLD YACHT gift certificate. Call WORLD YACHT CRUISES today: 212-929-7090.


Filthy Rich
Beverly Hills Bullion Bar Soap
Rich

Products…For The Filthy Rich, Inc. Perfect gift for those who WANT everything! Beverly Hills Bullion Soap—$7.50. "Glitz" Palm T-Shirts (M-L-XL)—$15. Gift Set: one T-Shirt, one soap—$18.50. Exclusively at Bloomingdale's NYC or check/money order to: FILTHY RICH, Box 334, Short Hills, NJ 07078.

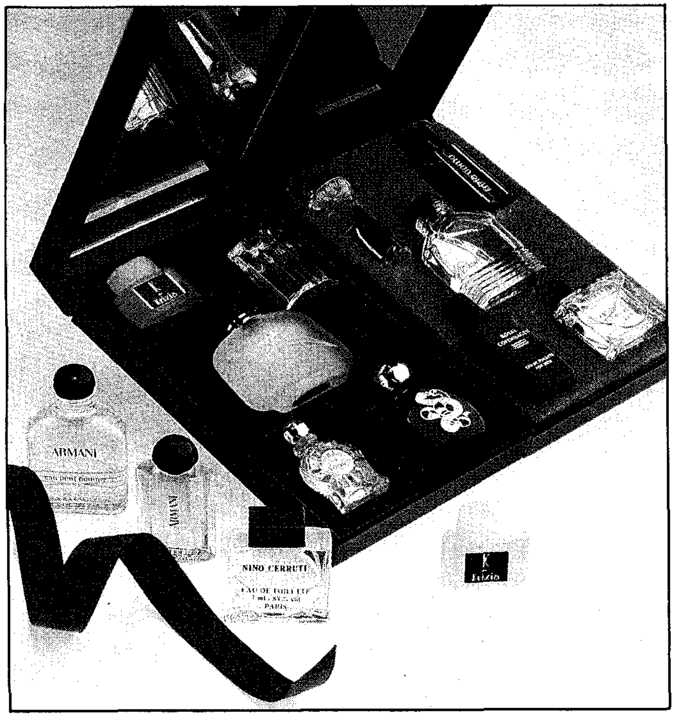
OLE' 'ELO is presenting from Holland the entire OILILY Fashion Line: children's and women's wear of vibrant colors and unique patterns that have made them first choice Internationally. OLE' 'ELO, 122 W. 72nd St.: 212-877-4672.



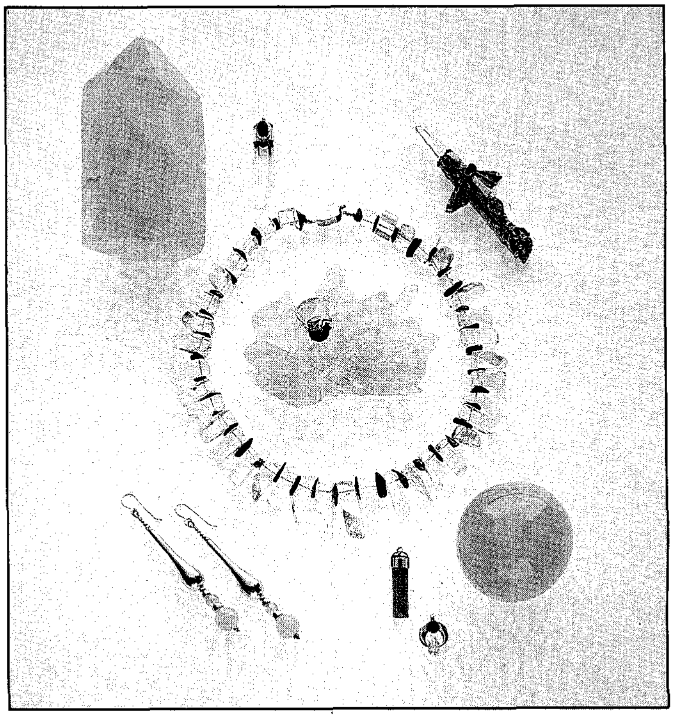
Delight any child with "Special Friends" by MIKASA. A bone china collection of sectional plates, matching flatware, and picture frames. Our three piece "Feathered Friends" set also makes a welcomed gift for the young at heart. Priced from $10 to $20, and available at The MIKASA Store, 30 W. 23rd St.: 212-645-6640. MIKASA… we have something for everyone.

BEETHOVEN 9 SYMPHONIEN KARAJAN
BEETHOVEN · SYMPHONIEN KARAJAN
BEETHOVEN · 9 SYMPHONIEN · OUVERTÜREN KARAJAN
HOROWITZ IN MOSCOW

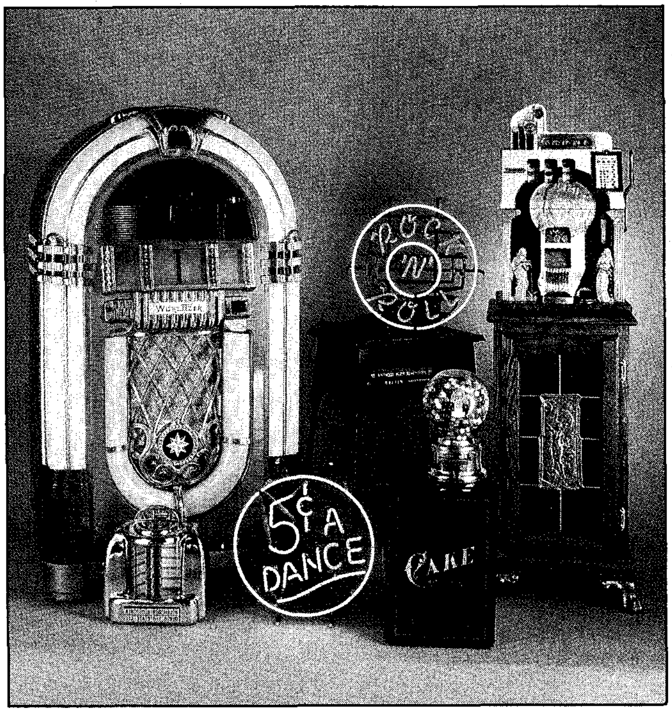
Good things come in small packages on DEUTSCHE GRAMMOPHON Compact Discs! "Horowitz in Moscow" and Karajan's Beethoven Symphonies turn stocking-stuffing into a fine art. DEUTSCHE GRAMMOPHON Compact Disc: one of life's little luxuries, available at record stores nationwide.



Treasure Europe's finest fragrances luxuriously packaged and affordably priced for holiday gift giving. Women's (0.9 fl. oz.) $25; Men's (1.1 fl. oz.) $20; plus postage, handling, and applicable sales tax. Credit cards accepted. LES COFFRETS, Inc., 180 Hicks St., New Cassel, NY 11590: 1-800-645-3168 or 212-227-3222, x 2545.



STAR MAGIC presents the harmonics of the Mineral Kingdom for Christmas. Be dazzled by other-worldly crystal jewelry, wands, spheres, and clusters. Give the gift of substance to the ones you love. Clear quartz for the Mind, amethyst for the Spirit, rose for the Heart. Two locations: 743 Broadway at Astor Pl., 275 Amsterdam Ave. at 73rd St.



The ANTIQUE SUPERMARKET…New York's First Nostalgia Arcade Presents An Unforgettable Shopping Experience. Specializing in Vintage Jukeboxes, Slot and Gumball Machines, Trains, Toys, Neon and Rare Advertising/Gambling Memorabilia, The ANTIQUE SUPERMARKET Offers Unique Classic Collectibles. 84 Wooster St., 2nd fl.: 212-226-2880.

Give a gift of true quality this year—The AMERICAN EAGLE GOLD COINS. From one ounce pure gold through 1/10 ounce pure gold. Available at Yorkville Coin Investments, 220 S. Bridge St., Yorkville, IL 60560. Visa and MasterCard welcome. Call toll free 1-800-922-8733 (in Illinois 312-553-5611).

SALES & BARGAINS

BY LEONORE FLEISCHER

GOOD TIMING

THIS SALE FEATURES SEIKO AND CASIO watches. Seiko Lassale ultrathin women's gold-tone watch with brown lizard strap or men's gold-tone watch with black lizard strap, list $275, here $137.50; Seiko men's water-resistant day-date gold-tone watch with bracelet, list $175, here $70; Seiko women's gold-tone watch with bracelet, list $135, here $67.50; other Seiko watches, 40 percent off; Movado Museum watch, list $325, here $199; Casio water-resistant alarm-stopwatch, list $29.95, here $15; new Casio Databank watches, list $39.95–$59.95, here $28–$40; Swatch watches, list $35, here $28.50; quartz alarm clocks, list $27.95–$39.95, here $12; ITT Touch-tone telephones, list $50, here $25; and more. Checks accepted; no credit cards; exchanges possible. *M.A.G. Time, 60 West 22nd St. (929-8105); Mon.–Sat. 10 a.m.–4 p.m.; through 1/2/87 (closed 12/25–27).*

CARRIED AWAY

WINGS LUGGAGE IS ON SALE HERE. BELTing-leather-trimmed heather nylon-tweed Hampshire Collection and leather-trimmed gray herringbone Hartford Collection bags, were $137.50–$500 and $137.50–$465, respectively, now $47.50–$185 and $40–$185; black or green vinyl-trimmed cordura-nylon Bunk Bag Collection, was $89.50–$235, now $39.50–$90; Westfield leather-trimmed blue nylon pak cloth, was $115–$395, now $49.50–$185; Tourino black vinyl-trimmed nylon six-piece sets, were $337.50, now $125; Adesso leather-trimmed nylon-tweed five-piece sets, were $450, now $150; leather portfolios and attaché cases, were $45 and $75–$600, respectively, now $15 and $25–$200. Checks accepted; no credit cards; all sales final. *Wings Luggage, Inc., 379 Fifth Ave., near 36th St., fourth floor (532-2695); Mon.–Fri. 9 a.m.–6 p.m. and Sat. 11 a.m.–5 p.m.; through 12/20.*

FURNITURE

A ONE-DAY FURNITURE SALE FEATURES samples (sold as is) and stock items. Italian swirled-mahogany and black lacquer three-piece entertainment unit, was $6,930, now $4,590; Italian rosewood and black lacquer six-piece bedroom set (with platform bed and armoire), was $6,390, now $4,950; silver-gray silk three-piece sofa, was $4,980, now $2,475; six-piece pearlized-hardwood dining-room set, list $6,100, here $3,590; blue-plaid cotton-and-rayon four-piece sofa with chaise, was $4,815, now $2,790; three-piece taupe calfskin sofa, list $8,640, here $3,680; mahogany bedroom set, list $7,380, here $4,300; and much more. Delivery additional. Checks accepted; no credit cards; all sales final. *New York Furniture Center, 41 East 31st St. (679-8866); Sun. 10 a.m.–6 p.m.; 12/7 only.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

DECK THE WALLS

THIS PUBLISHER OF FINE-ART REPRODUCtions, including museum-exhibition posters and limited-edition lithographs, is having a two-day sale. Reproductions of French Impressionist and American painters, retail $25–$30, here $4; framed prints and hand-colored engravings, retail $200–$300, here $50–$100; signed and numbered lithographs and serigraphs by well-known printmakers, retail $100–$200, here $25–$50; Vasarely *Vega Feu* signed serigraph, retail $1,000, here $350; large abstract oil paintings, retail $300–$600, here $150–$300; *New York, New York* limited-edition portfolio, with works by Rauschenberg, Red Grooms, Alex Katz, Larry Rivers, Motherwell, Rosenquist, Indiana, and Kitaj, retail $9,600, here $4,000. M.C., checks accepted; all sales final. *New York Graphic Society, 35 River Rd., Cos Cob, Conn. (203-661-2400). By car from Manhattan: Take the Connecticut Tnpk. to Exit 4 or 5, and follow signs. Sat. 10 a.m.–4 p.m. and Sun noon–4 p.m.; 12/6 and 7 only.*

LINGERIE

HERE'S LINGERIE AND LOUNGEWEAR FOR women (sizes 4–12) and men (size M), including samples. For women: bias-cut silk gown and kimono, retail $140 and $240, respectively, here $190 for both; silk-chiffon-and-Lurex kimonos, retail $160 and $240, here $80 and $120; lace-trimmed-silk camisole-and-tap-pants set, retail $100, here $50; bra-and-pantie set, retail $42, here $20; lace-trimmed silk-satin gown, retail $150, here $75; cotton gown and peignoir, retail $90 and $130, respectively, here $90 for both; Maggie Clarke cotton-lace-trimmed cotton-voile or silk-chiffon gowns, and jackets with pants, retail $10–$240, here $5–$120. For men: silk robes, retail $260, here $130; silk pajamas, retail $200–$260, here $130; silk-jacquard pajamas and robe, retail $240 each, here $240 for both; cotton-terry robes, retail $200, here $70; boxer shorts, retail $60, here $30. Checks accepted; no credit cards; all sales final. *Judy Mercer/The Showroom, 180 Madison Ave., at 34th St., Room 402 (725-4890); Thurs.–Sat. 10 a.m.–7 p.m.; 12/4–6 only.*

AND LOUNGEWEAR

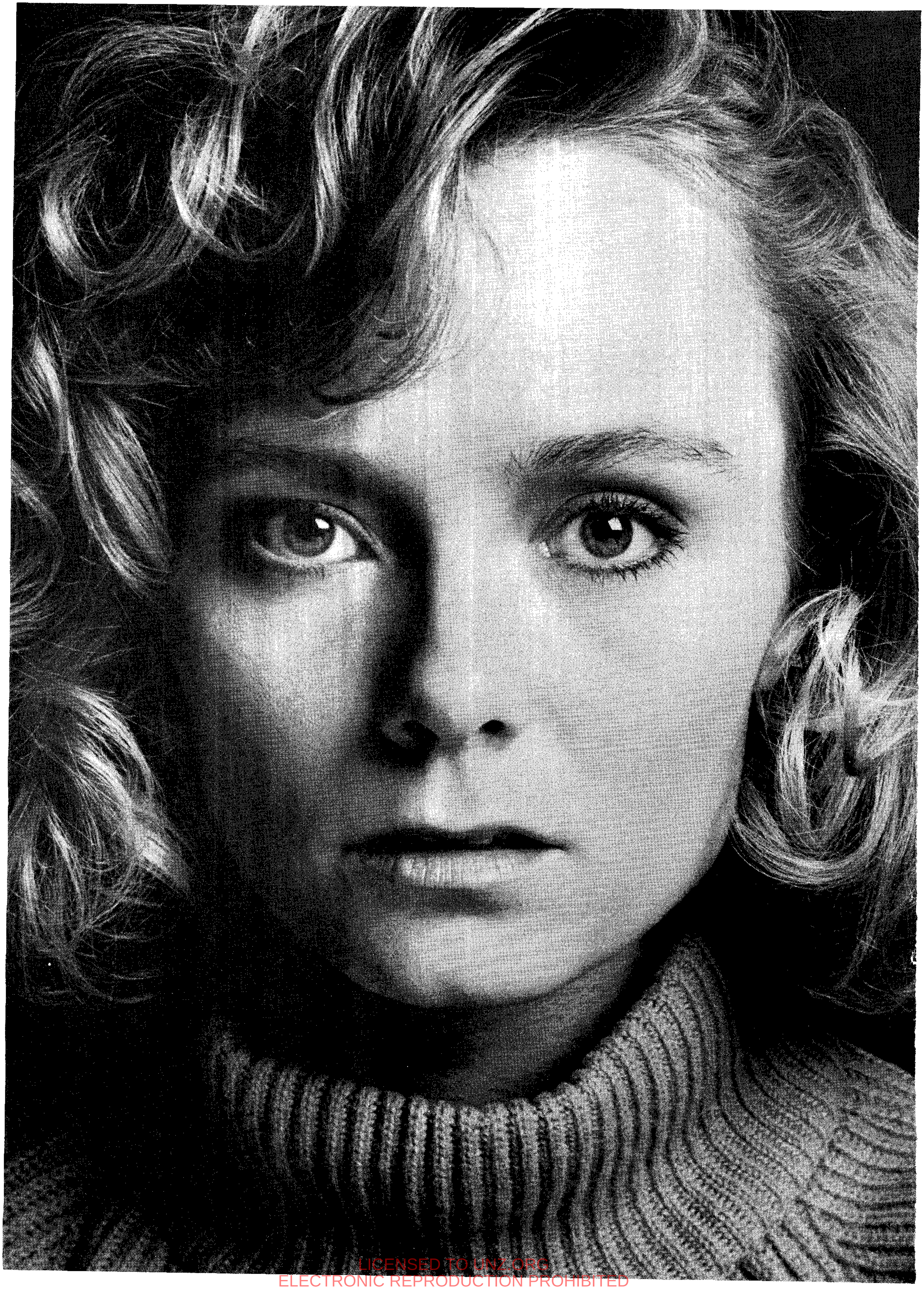
WOMEN (SIZES 8–18) WILL FIND LOUNGEand leisurewear here at low prices. Gold- or silver-printed-acetate crushed-satin robes or caftans, retail $62, here $25; polyester-jacquard caftans and leisure sets, retail $92–$108, here $45; polyester-and-acrylic-knit zippered robes or lounge sets, retail $62–$68, here $25; cotton-print wrap robes, retail $48, here $19; smocks, sundresses, bra-pants-and-jacket sets, caftans, and long robes, retail $48–$70, here $25. Checks accepted; no credit cards; all sales final. *Ruth Norman, 134 West 29th St. (714-2290); Mon.–Fri. noon–6 p.m.; 12/2 and 12/8–12 only.*

FROM THE DESIGNERS

EIGHTEEN CLOTHING AND ACCESSORY designers are selling their work at wholesale prices. For example: Rodolfo Contreras leather with snakeskin sashes, retail $160, here $80; Contreras hand-painted pins and earrings, retail $54 and $84, respectively, here $27 and $42; Joan Fedus sterling-plated-nuggets necklaces, retail $125, here $45; Helen Cerwin cinch belts with three clip fasteners, retail $24, here $12; Jack Smile huge silver earrings, retail $90, here $39.50; Biba Schutz anodized-aluminum bracelets and earrings, retail $60 and $50, respectively, here $30 and $25; Martha Reich painted-fabric earrings and bracelets, retail $50 and $60, respectively, here $24 and $30; Gale Rothstein metal earrings with stones, retail $100, here $40. Cash only; all sales final. *The Coalition of Designers, 447 West 36th St., sixth floor (947-6801); Sat. and Sun. noon–6 p.m.; 12/6 and 7 only.*

RARE BOOKS

THIS BOOK DEALER IS REDUCING PRICES by 10 to 25 percent on rare and old books dating from 1803 and covering all subjects, including Judaica, humor, and medicine. Checks accepted; no credit cards; refunds possible. Delivery additional. *The Gilt-Edged Investment Grade Book Co., 41 Flatbush Ave., Brooklyn (answering service 736-1100). Call for directions. Wed.–Fri. 8 a.m.–4:30 p.m.; 12/3, 4, 11, and 12 only.* ▬



"I enjoy sex, but I'm not ready to die for it."

"I never thought having an intimate relationship with someone could be a matter of life or death. But with everything I hear about AIDS these days, I'm more than uncomfortable. I'm afraid."

AIDS isn't just a gay disease, it's everybody's disease.

And everybody who gets it dies.

AIDS is transmitted from one sexual partner to another, often by a mate who has contracted the disease without even knowing it.

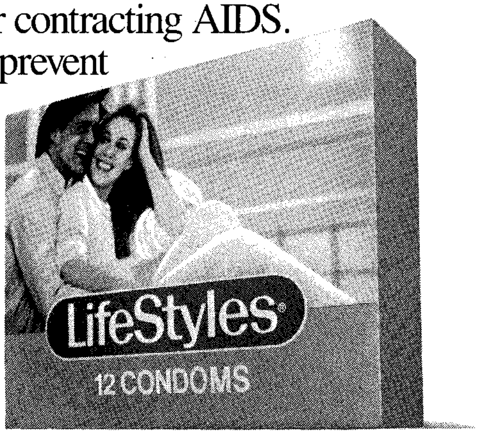
But what we find so alarming about this terrible disease is that people are doing so little to try to prevent it.

Especially since the Surgeon General recently stated, "The best protection against infection right now, barring abstinence, is use of a condom."

It's for this reason that we at LifeStyles® say that the proper use of a LifeStyles Brand Condom can greatly reduce the chances of you or your partner contracting AIDS.

Because a LifeStyles condom acts as a shield that helps prevent the transfer of the AIDS virus. So the likelihood of getting this disease is dramatically diminished. And LifeStyles Brand Condoms, when properly used, help prevent other sexually transmitted diseases like herpes and gonorrhea.

So use LifeStyles condoms. Not only as a precaution. But as a safeguard. Because prevention of disease is as important as its cure.



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CUE

A Complete Entertainment Guide for Seven Days Beginning

DECEMBER 3

134
MOVIES

142
THEATER

146
ART

149
MUSIC & DANCE

152
OTHER EVENTS

154
RESTAURANTS

164
NIGHTLIFE

166
RADIO

167
TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Dec. 3-16: *Half Life.* #2—Thru Dec. 11: *Porky Pig in Hollywood.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Dec. 3-4: *The Godfather; The Godfather, Part II.* Dec. 5-6: *Koyaanisqatsi; Quest for Fire.* Dec. 7: *Down and Dirty; Forbidden Music.* Dec. 8-11: After Stonewall: *Cathedral; My Friend; Queerdom;* other films.

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Dec. 4: *Firewalker; Soul Man.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Mother Teresa.* #2—*My Beautiful Laundrette.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Soul Man.* #2—*Blue Velvet.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Thru Dec. 4: *True Stories.* Opening Dec. 5: *Heartbreak Ridge.*

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—*Something Wild.* #2—*An American Tail.* #3—Thru Dec. 4: *Half Moon Street.* Opening Dec. 5: *Modern Girls.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. Dec. 3: *Mr. Skeffington; In This Our Life.* Dec. 4: *Charlie Chan in Shanghai; Charlie Chan in the Jade Mask.* Dec. 5-6: *On the Waterfront; The Wild One.* Dec. 7-8: *The Rules of the Game; Pépé le Moko.* Dec. 9: *Beyond the Forest; Deception.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Dec. 3-4: *Taxi zum Klo; Parting Glances.* Dec. 5-6: *Re-animator; Alien.* Dec. 7-9: *The Return of Martin Guerre; Les Compères.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*'Round Midnight.* #2—*Solarbabies.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*A Room With a View.* #2—*Down by Law.* #3—*Peggy Sue Got Married.* #4—*She's Gotta Have It.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—Thru Dec. 4: *The Name of the Rose.* Opening Dec. 5: *Heartbreak Ridge.* #2—*Song of the South.* #3—*The Color of Money.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *The Boy Who Could Fly.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *The Color of Money.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Something Wild.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*"Crocodile" Dundee.* #2 & #3—*Star Trek IV: The Voyage Home.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Jumpin' Jack Flash.* #2—*The Wraith.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *An American Tail.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1 & #2—*Star Trek IV: The Voyage Home.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—Thru Dec. 4: *Streets of Gold.* Opening Dec. 5: *Modern Girls.* #2—*Solarbabies.* #3—*She's Gotta Have It.* #4—*Blue Velvet.* #5—*Peggy Sue Got Married.* #6—*Something Wild.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *The Color of Money.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *"Crocodile" Dundee.* **EMBASSY 3**—*Soul Man.* **EMBASSY 4**—*Stand By Me.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—Thru Dec. 4: *The Boy Who Could Fly.* #2—Thru Dec. 4: *Firewalker.* #1 & #2—Opening Dec. 5: *Heartbreak Ridge.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Song of the South.* Theater closed to the public Dec. 1-2 & 9.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—Thru Dec. 4: *Eye of the Tiger.* Beg. Dec. 5: *Rebel.* #2—Thru Dec. 4: *52 Pick-up.* Beg. Dec. 5: *Weekend Warriors.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Song of the South.*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Nutcracker: The Motion Picture.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Song of the South.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *The Mosquito Coast.*

46. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Sid & Nancy.*

47. NEW CARNEGIE—57th St. E. of B'way. 582-4582. Thru Dec. 4: Israel Film Festival. See **Museums, Societies, Etc.** for details. Opening Dec. 5: *Place of Weeping.*

48. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *"Crocodile" Dundee.*

49. PLAZA—58th St. E. of Madison Ave. 355-3320. *'Round Midnight.*

50. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Decline of the American Empire.*

51. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Soul Man; The Boy Who Could Fly.*

52. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—Thru Dec. 4: *Firewalker.* Opening Dec. 5: *Heartbreak Ridge.* #2—*The Wraith.*

53. BARONET—Third Ave. at 59th St. 355-1663. *Something Wild.* **CORONET**—*The Color of Money.*

54. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Marlene.*

55. CINEMA I—Third Ave. at 60th St. 753-6022. *The Mission.* **CINEMA II**—753-0774. *Betty Blue.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*52 Pick-up.* #2—*Peggy Sue Got Married.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *True Stories.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*An American Tail.* #2—*Solarbabies.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *Rouge Baiser.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Children of a Lesser God.*

65. UA EAST—First Ave. at 85th St. 249-5100. *52 Pick-up.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru Dec. 4: *Soul Man; The Boy Who Could Fly.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1 & #2—*Star Trek IV: The Voyage Home.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—Thru Dec. 4: *Firewalker.* #2—Thru Dec. 4: *The Wraith.* #1 & #2—Opening Dec. 5: *Heartbreak Ridge.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Children of a Lesser God.* Subtitled print Sat.-Sun., first show only.

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*The Sacrifice.* #2—*Down by Law.* #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Tangos: The Exile of Gardel.* #2—*Ménage.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Dec. 13: The Films of Sir Alexander Korda. Dec. 3: *Men Are Not Gods; Lydia.* Dec. 4–6: *Fire Over England; Anna Karenina* (1948). Dec. 7–8: *To Be or Not to Be* (1942); *The Divorce of Lady X.* Dec. 9–10: *The Fallen Idol; Hobson's Choice.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*The Color of Money.* #2—*A Room With a View.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*"Crocodile" Dundee.* #2 & #5—*Star Trek IV: The Voyage Home.* #3—*Peggy Sue Got Married.* #4—*Something Wild.* #6—*Soul Man.*

86. THALIA—95th St. W. of B'way. 222-3370. Dec. 3: *Die Nibelungen:* Part I: *Siegfried;* Part II: *Kriemhild's Revenge.* Dec. 4: *Reds.* Dec. 5–6: Horror marathon; call for titles. Dec. 7: *Los Olvidados; Land Without Bread; Simon of the Desert.* Dec. 8–9: *Grand Illusion; The Rules of the Game.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*True Stories.* #2—*Blue Velvet.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Song of the South.* #2—*An American Tail.* #3—Thru Dec. 4: *Firewalker.* Beg. Dec. 5 (tent.): *Stand By Me.* #4—*Solarbabies.*

89. NOVA—B'way nr. 147th St. 862-5728. Thru Dec. 4: *Firewalker.* Beg. Dec. 5: *Soul Man.*

90. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Dec. 4: *Firewalker.* Beg. Dec. 5: *Weekend Warriors.* #2—Thru Dec. 4: *Song of the South.* Beg. Dec. 5: *Modern Girls.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 769-5200. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m. & 3:30, Mon.-Fri. at 1:30; *Nomads of the Deep* and *Skyward:* Mon.-Fri. at 12:30, Wed. & Fri. at 4:30, Sat.-Sun. at 10:30 a.m. & 1:30; *The Dream Is Alive:* Daily at 2:30, Mon.-Fri. at 10:30 a.m., Sat.-Sun. at 12:30 & 4:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: Fri.-Sat. at 6: *On the Wing, Nomads of the Deep,* and *Skyward;* 7:30: *The Dream Is Alive, Nomads of the Deep,* and *Skyward.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. (718) 784-4742. Adm. $4; video only, $2. Video in the Gallery: Dec. 5–6, 6:30–7:30: *Double Lunar Dogs* (1984) by Joan Jonas, and *Table for One* (1986) by Doris Chase. Clara Talks!: Talkies with Clara Bow: Dec. 5 at 7:30: *The Wild Party* (1929), dir. Dorothy Arzner, and *The Saturday Night Kid* (1929); Dec. 6 at 7:30: *Dangerous Curves* (1929), and *True to the Navy* (1930).

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn. (718) 638-5000. Adm. $3; members and senior citizens $2; students $1; museum adm. not included. Movies of the Machine Age. Dec. 7 at 3: *Manhatta* by Charles Sheeler and Paul Strand, *The Bridge* (Holland, 1927), dir. Joris Ivens, and *Man With a Movie Camera* (U.S.S.R., 1929), dir. Dziga Vertov.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Dec. 3 at 7:30: *The Wackiest Ship in the Army* (1960), dir. Richard Murphy, with Jack Lemmon.

CINEMA AND SOCIETY: AN ASIAN TRILOGY—NYU Tisch School of the Arts, 721 Broadway, at Waverly Pl., Lower Concourse #006. 925-8685. Free. Dec. 5–7 & 12–14: Films and discussion about China, Japan, and the Philippines. Dec. 5 at 6: *River Without Buoys* (China, 1983), dir. Wu Tianming; at 8: *Sacrificed Youth* (China, 1985), dir. Zhang Nuan Xin. Dec. 6 at noon: *Diary of a Shinjuku Thief* (Japan, 1969), dir. Nagisa Oshima; at 2: *Something Like Yoshiwara* (Japan, 1981), dir. Yoshimitsu Morita; at 4: *As We Were* (Philippines, 1976), dir. Eddie Romero. Dec. 7 at noon: (See Dec. 5 at 6); at 2: (See Dec. 5 at 8); at 4: (See Dec. 6 at noon); at 6: (See Dec. 6 at 2).

COLLECTIVE FOR LIVING CINEMA—41 White St. 925-2111. Contribution $5; members free. Dec. 5 at 8: *Where Are My Legs* (1977), *The Last Days of Pompeii* (1980), and *Stella Maris* (1981), all by John Jesurun; Jesurun present. Dec. 6 at 8: *Breathless* (France, 1959), dir. Jean-Luc Godard, and *Unmade Beds* (1976), dir. Amos Poe. Dec. 7 at 8: U.S. premiere of *Downtime,* by Canadian Greg Hanec, and *In the Street* (1952) by Helen Levitt, Janice Loeb, and James Agee.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Ciné-Club: adm. $3.50; students and senior citizens $2.50; members free; limited seating. Dec. 2–3 at 1, 3:15, 6 & 8:45: *Made in U.S.A.* (France, 1966), dir. Jean-Luc Godard. Dec. 9–10 at 12:30, 3:15, 6 & 8:45: *La Lune dans le caniveau* (France, 1983), dir. Jean-Jacques Beineix, with Gérard Depardieu.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Video-Feature: Thru Feb. 22: Return of Guerrilla Television: A TVTV Retrospective.

ISRAEL FILM FESTIVAL—New Carnegie Theatre, 57th St. W. of B'way. 582-4582. Adm. $6; senior citizens (Mon.-Fri. matinees) $4.50. Dec. 3 at 12:30: *The House on Chelouche Street;* at 3: *Bar 51* (Israel, 1985), dir. Amos Guttman; at 5: *You're in the Army, Girls* (Israel, 1985), dir. Nadav Levitan; at 8: *Beyond the Walls;* at 10: *Gloves* (Israel, 1986), dir. Raphael Adar. Dec. 4 at 12:30: (See Dec. 3 at 8); at 3: *Irit, Irit* (Israel, 1985, in Hebrew without Eng. subtitles), dir. Naftali Alter; at 5: *Nadia* (Israel, 1986), dir. Amnon Rubenstein; at 8: *Smile of the Lamb* (Israel, 1986), dir. Shimon Dotan; at 10: Closing night ceremony.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $4. Tokyo on Film. Dec. 5 at 6:30: Film-related lecture; 7:30: *Tampopo* (Japan, 1986), dir. Juzo Itami.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm.: Dec. 7 at 1: "A Conversation With Dr. Abraham Heschel" (NBC, 1973); discussion. A Contemporary Lens on Jewish Experience: adm. $5: Dec. 9 at 7: *Exile* (1983) by Alexis Krasilovsky, and *The Tribe* (1983) and *Myriam's Daughters Now* (1986), both by Lilly Rivlin; filmmakers present.

THE KITCHEN—512 W. 19th St. 255-5793. Video Viewing Room, Dec. 2–20, free: Tue.-Sat. at 1: *Intellectual Properties* by John Adams; at 2: *Gary Seven* by Peter Reich, and *O Panama,* with Willem Dafoe, by Burt Barr and James Benning; 3:15: "Video 1, 2, 3" and "May the Force Be With You," from *The Eleventh Hour* on Britain's Channel Four. Adm. $8: "Beyond the Pale? Provocative British Television": Dec. 9 at 7: Screening; at 8: Panel discussion.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Program; filmmakers present. Dec. 5 at 8: Dance film program. Dec. 6 at 8: *(Late) of the Primate's Palace* (1986, premiere) by Paul Arthur.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.-Sat. noon–5. Thru Dec. 6: Barbra Streisand: The Television Work. Thru Jan. 31: BBC Television: Fifty Years; seminars (adm. $5; members $4): Dec. 2 at 5:30 ("Television Satire," panel with David Frost, Rowan Atkinson, and others); Dec. 3 at 12:30 (Ken Russell); Dec. 4 at 5:30. Dec. 2–Jan. 3: Carnegie Hall: The Radio and Television Concerts.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Feb. 10: Video: Recent Acquisitions. **Titus Theater 1:** Dec. 4 at 2:30 & 6: A History of Camera Movement: *Sisters of the Gion* (Japan, 1936), dir. Kenji Mizoguchi. Thru Feb. 17: British Film: Traditions—"Melodramatics." Dec. 5 at 2:30: *Piccadilly* (Great Britain, 1929), dir. E. A. Dupont; at 6: *High Treason* (Great Britain, 1929), dir. Maurice Elvey. Dec. 6 at 2: *Trunk Crime/Design for Murder* (Great Britain, 1939), dir. Roy Boulting; at 5: *A Place of One's Own* (Great Britain, 1945), dir. Bernard Knowles. Dec. 7 at 2: *Green for Danger* (Great Britain, 1946), dir. Sidney Gilliat; at 5: *I See a Dark Stranger/The Adventuress* (Great Britain, 1946), dir. Frank Launder. Dec. 8 at 6: Directors Guild of America Fiftieth Anniversary Tribute: Louis Malle: *Atlantic City* (1981), dir. Malle, with Burt Lancaster and Susan Sarandon; Malle present. Dec. 9 at 2:30: *Strange Boarders* (Great Britain, 1939), dir. Herbert Mason; at 6: *Brief Ecstasy* (Great Britain, 1937), dir. Edmond T. Greville. **Titus Theater 2:** Dec. 4 at 3 & 6:30: What's Happening?: *I ♥ $* (1986) by Johan van der Keuken. Thru Dec. 9: Recent Films From West Germany. Dec. 5 at 3: *Günter Wallraff—At the Bottom* (West Germany, 1986), dir. Jörg Gfrörer; 6:30: *Stammheim* (West Germany, 1985), dir. Reinhard Hauff. Dec. 6 at 2:30: *The Record* (West Germany, 1984), dir. Daniel Helfer; *The Blind Director* (West Germany, 1985), dir. Alexander Kluge. Dec. 7 at 2:30: (See Dec. 5 at 6:30); 5:30: (See Dec. 5 at 3). Dec. 8: Cineprobe: at 3: *Sherman's March* (1985) by Ross McElwee; 6:30: *Charleen* (1978) and *Backyard* (1982) by McElwee; McElwee present. Dec. 9 at 3 & 6:30: *Now or Never* (West Germany, 1986), dir. Christel Buschmann; Buschmann present at 6:30 screening.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.-Thu.) and members $3; under 16, $2.50. Dec. 1–3 at 8: *Summer* (France, 1986), dir. Eric Rohmer. Dec. 4 at 8, Dec. 5–6 at 8 & 10, Dec. 7 at 5 & 7:30: *The Taste of Water* (Holland, 1982), dir. Orlow Seunke. Dec. 8 at 7:15 (benefit; adm. $10): *Freedom's Glory: The Restoration of Little Jennie* (1986), dir. John Stevens; Stevens and restorer William Perks present at reception before screening. Dec. 9–10 at 7:30: Double feature: *Breathless* (France, 1959), dir. Jean-Luc Godard, with Jean-Paul Belmondo and Jean Seberg (Dec. 9 at 7:30; Dec. 10 at 9:20), and *Detective* (France, 1985), dir. Godard (Dec. 9 at 9:20; Dec. 10 at 7:30).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Dec. 4 at noon: Six American Families: *The Greenbergs of California*

(1976), dir. Marc Obenhaus. Dec. 9 at noon: Surrealism and Cinema: *Entr'acte* (1924) by René Clair, *The Seashell and the Clergyman* (1928) by Germaine Dulac, and *Blood of a Poet* (1930) by Jean Cocteau; 2:30: Films of Luis Buñuel: *Viridiana* (1961).

P.S. 1—46-01 21st St., Long Island City. (718) 784-2084. Free with museum adm. Thru Dec. 21: Wed.-Sun. 12-6: *The Monk,* a multichannel video installation by Kathryn High.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Dec. 2-4 at 6 & 8, Dec. 5-7 & 9-11 at 10: *Plenty* (1985), dir. Fred Schepisi, with Meryl Streep; Dec. 2-4 at 10, Dec. 5-7 & 9-11 at 6 & 8: *Sudden Fear* (1952), dir. David Miller, with Joan Crawford; Dec. 5-7 at 4: *Tricheurs* (France, 1984), dir. Barbet Schroeder. Public Service (free): Sat.-Sun. at 2: *The Flapper Story* (1985), dir. Lauren Lazin, *I Promise to Remember: Frankie Lymon and the Teenagers* (1985), dir. Steven Fischler and Joel Sucher, and *International Sweethearts of Rhythm* (1986), dir. Greta Schiller and Andrea Weiss.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm. American Visions. Dec. 6 at 2: *Christo's Valley Curtain* (1973), dir. Albert and David Maysles, and *Calder's Circus* (1963) by Carlos Vilardebo.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. Dec. 7 at 1:30: Silents Into Sound: *M* (Germany, 1931), dir. Fritz Lang, with Peter Lorre.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. Thru Dec. 21: Meredith Monk: Silver Lake With Dolmen Music: installation featuring a mylar "lake" and Monk's recording *Dolmen Music* (1980). Thru Jan. 18: *Ohio at Giverny* (1983), a video installation by Mary Lucier.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000; Y-Charge: 996-1100. Adm. $9. Plays Into Film; moderated by *New York*'s John Leonard. Dec. 7 at 7:30: *Carnal Knowledge* (1971), dir. Mike Nichols, with Jack Nicholson and Ann-Margret, screenplay by Jules Feiffer; Feiffer present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Star Trek IV.* #2—Thru Dec. 4: *Firewalker.* Beg. Dec. 5: *Heartbreak Ridge.* #3—*"Crocodile" Dundee.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Star Trek IV.* #2—*Song of the South.* #3—Thru Dec. 4: *The Wraith.* #4—Thru Dec. 4: *Soul Man.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Star Trek IV.* #2—*Peggy Sue Got Married.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Soul Man.* #2—*"Crocodile" Dundee.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Dec. 4: *Firewalker; Quiet Cool.* Beg. Dec. 5: *Soul Man.*

106. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. #1—Thru Dec. 4: *Firewalker.* #2—*An American Tail.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*The Color of Money.* #2—*Song of the South.* #3—Thru Dec. 4: *Firewalker.* Beg. Dec. 5: *Modern Girls.* #4—Thru Dec. 4: *The Boy Who Could Fly; Peggy Sue Got Married.* Beg. Dec. 5: *Weekend Warriors.*

108. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Dec. 4: *Firewalker; Soul Man.* Beg. Dec. 5: *Heartbreak Ridge.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Star Trek IV.* #2—*Neon Maniacs.* #3—*Song of the South.* #4—*Soul Man.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*The Color of Money.* #2—*Jumpin' Jack Flash.* #3—*An American Tail.* #4—*Firewalker.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—Thru Dec. 4: *A Room With a View.* #2—*An American Tail.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Dec. 4: *"Crocodile" Dundee.* Beg. Dec. 5: *Heartbreak Ridge.* #2—*Firewalker.* #3—Thru Dec. 4: *The Wraith.* Beg. Dec. 5: *Weekend Warriors.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*"Crocodile" Dundee.* #2—*Solarbabies.* #3—*Jumpin' Jack Flash.* #4—*Neon Maniacs; The Boy Who Could Fly.* #5 & #6—*Star Trek IV.* #7—*Soul Man.* #8—*An American Tail.* #9—*Song of the South.* #10—*The Wraith.* #11—*Nutcracker.* #12—*Firewalker.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Firewalker.* #2—*Nutcracker.* #3—*Song of the South.* #4—*Peggy Sue Got Married.* #5—*Stand By Me.* #6—*The Color of Money.* #7—Thru Dec. 4: *Something Wild.* Beg. Dec. 5: *Modern Girls.*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. #1—Thru Dec. 4: *Tough Guys.* #2—Thru Dec. 4 (tent.): *Children of a Lesser God.*

202. BENSON—86th St. at 20th Ave. 372-1617. #1—*"Crocodile" Dundee.* #2—*The Color of Money.*

204. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—*An American Tail.* #2—*Nutcracker.*

205. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—*"Crocodile" Dundee.* #2—*Song of the South.* #3—Thru Dec. 4: *Firewalker.*

206. CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Dec. 4: *Firewalker; Peggy Sue Got Married.*

207. COBBLE HILL—Court St. at Butler St. 596-9113. Program unavailable.

208. COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Dec. 4: *Firewalker.* Beg. Dec. 5: *Heartbreak Ridge.* #2—Thru Dec. 4: *An American Tail.*

209. DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Firewalker.* #2—Thru Dec. 4: *The Wraith.* Beg. Dec. 5: *Heartbreak Ridge.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Star Trek IV.* #2—*An American Tail.* #3—*Solarbabies.* #4—Thru Dec. 4: *Soul Man.* Beg. Dec. 5: *Heartbreak Ridge.* #5—Thru Dec. 4: *"Crocodile" Dundee.* Beg. Dec. 5: *Weekend Warriors.*

211. KENT—Coney Island Ave. nr. Ave. H. 338-3371. #1—Tent.: *Peggy Sue Got Married.* #2—*An American Tail.*

212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Star Trek IV.* #2—*An American Tail.*

213. LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Song of the South.* #2—*Star Trek IV.* #3—*Neon Maniacs.* #4—*Soul Man.*

214. LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Star Trek IV.* #2—*An American Tail.* #3—*Solarbabies.*

215. MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Firewalker.* #2—Thru Dec. 4: *52 Pick-up.* Beg. Dec. 5: *Modern Girls.* #3—Thru Dec. 4: *The Boy Who Could Fly.* Beg. Dec. 5: *Rebel.* #4—*Peggy Sue Got Married.*

216. OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Song of the South.* #2—*An American Tail.* #3—*Firewalker.* #4—*Star Trek IV.* #5—*Soul Man.* #6—*Solarbabies.*

217. PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Nutcracker.* #2—*Down by Law.*

218. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1 & #2—*Star Trek IV.* #2—Beg. Dec. 5: *Heartbreak Ridge.* #3—*Firewalker.* #4—*Soul Man.* #5—*An American Tail.*

219. RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Firewalker.* #2—*Star Trek IV.* #3—*Song of the South.* #4—Thru Dec. 4: *Soul Man; The Wraith.* Beg. Dec. 5: *Weekend Warriors.*

220. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*The Boy Who Could Fly.* #2—*Jumpin' Jack Flash.* #3—*Nutcracker.* #4—*The Color of Money.*

221. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Song of the South.* #2—Thru Dec. 4: *Firewalker.* Beg. Dec. 5: *Heartbreak Ridge.* #3—*Solarbabies.* #4—Thru Dec. 4: *The Wraith.* Beg. Dec. 5: *Modern Girls.* #5—*Peggy Sue Got Married.*

222. WALKER—18th Ave. at 64th St. 232-4500. #1—*Song of the South.* #2—Thru Dec. 4: *Soul Man.* Beg. Dec. 5: *Heartbreak Ridge.* #3—Thru Dec. 4: *The Wraith.* Beg. Dec. 5: *Weekend Warriors.* #4—*Nutcracker.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—545-9470. #1—*Soul Man.* #2—*52 Pick-up.* #3—*Firewalker.* #4—*"Crocodile" Dundee.* #5—Thru Dec. 4: *Eye of the Tiger.* Beg. Dec. 5: *Weekend Warriors.* #6—Thru Dec. 4: *The Wraith.* Beg. Dec. 5: *Modern Girls.*

301. BAYSIDE—LOEWS BAY TERRACE—428-4040. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.*

302. BAYSIDE—MOVIES AT BAYSIDE—225-7711. #1—*Nutcracker.* #2—*The Color of Money.* #3—Thru Dec. 4: *The Boy Who Could Fly.* Beg. Dec. 5: *Rebel.* #4—*Peggy Sue Got Married.*

303. CORONA—PLAZA—639-7722. *Aliens; The Entity.*

304. DOUGLASTON—MOVIEWORLD—423-7200. #1—*An American Tail.* #2—*Children of a Lesser God.* #3—*Something Wild.* #4—*Song of the South.* #5—*The Color of Money.* #6—Thru Dec. 4: *The Wraith.* #7—Thru Dec. 4: *The Boy Who Could Fly.* Beg. Dec. 5: *Heartbreak Ridge.*

305. ELMHURST—LOEWS ELMWOOD—429-4770. #1—*Star Trek IV.* #2—*An American Tail.*

306. FLUSHING—PARSONS—591-8555. #1—*Soul Man.* #2—*Song of the South.* #3—*An American Tail.* #4—*Star Trek IV.*

307. FLUSHING—UA QUARTET—359-6777. #1—*Firewalker.* #2—*Song of the South.* #3—Thru Dec. 4: *Soul Man.* Beg. Dec. 5: *Modern Girls.* #4—Thru Dec. 4: *The Wraith.* Beg. Dec. 5: *Weekend Warriors.*

308. FLUSHING—UTOPIA—454-2323. #1—*The Color of Money.* #2—*"Crocodile" Dundee.*

309. FOREST HILLS—CINEMART—261-2244. #1—*A Room With a View.* #2—*Tough Guys.*

310. FOREST HILLS—CONTINENTAL—544-1020. #1—*The Color of Money.* #2—Thru Dec. 4: *The Boy Who Could Fly.* Beg. Dec. 5: *Rebel.* #3—*Nutcracker.*

311. FOREST HILLS—FOREST HILLS—261-7866. #1—*Song of the South.* #2—Thru Dec. 4: *Something Wild.* Beg. Dec. 5: *Weekend Warriors.*

312. FOREST HILLS—LOEWS TRYLON—459-8944. *"Crocodile" Dundee.*

313. FOREST HILLS—MIDWAY—261-8572. #1—*Firewalker.* #2—*Peggy Sue Got Married.* #3—Thru Dec. 4: *The Wraith.* Beg. Dec. 5: *Heartbreak Ridge.* #4—Thru Dec. 4: *52 Pick-up.* Beg. Dec. 5: *Modern Girls.*

314. FRESH MEADOWS—CINEMA CITY—357-9100. #1—Thru Dec. 4: *The Boy Who Could Fly.* #2—Thru Dec. 4: *Firewalker.* #3—Thru Dec. 4: *Tough Guys.* #4—*The Color of Money.* #5—*An American Tail.*

315. FRESH MEADOWS—RKO MEADOWS—454-6800. #1—*Peggy Sue Got Married.* #2—*Nutcracker.*

316. JACKSON HEIGHTS—COLONY—478-6777. #1—*Star Trek IV.* #2—*An American Tail.*

317. JACKSON HEIGHTS—JACKSON—335-0242. #1—Thru Dec. 4: *The Boy Who Could Fly.* Beg. Dec. 5: *Heartbreak Ridge.* #2—*Firewalker.* #3—*Soul Man.*

318. KEW GARDENS HILLS—MAIN STREET—268-3636. #1—*Tough Guys.* #2—*"Crocodile" Dundee.*

319. OZONE PARK—CROSSBAY—848-1738. #1—Thru Dec. 4: *Firewalker.* Beg. Dec. 5: *Heartbreak Ridge.* #2—*"Crocodile" Dundee.*

320. REGO PARK—LOEWS LEFRAK CITY—699-4700. #1—*Solarbabies.* #2—*Jumpin' Jack Flash.* #3—*Soul Man.*

321. ROCKAWAY PARK—SURFSIDE—945-4632. Program unavailable.

322. SUNNYSIDE—CENTER—784-3050. #1—*Soul Man.* #2—*The Color of Money.* #3—*Solarbabies.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Song of the South.* #2—*"Crocodile" Dundee.*

401. NEW DORP—HYLAN—351-6601. #1—*Nutcracker.* #2—*Star Trek IV.*

402. NEW DORP—LANE—351-2110. *Solarbabies.*

403. NEW DORP—RAE—979-0444. #1—*Peggy Sue Got Married.* #2—Thru Dec. 4: *"Crocodile" Dundee.* Beg. Dec. 5: *Heartbreak Ridge.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*The Boy Who Could Fly.* #2—*An American Tail.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Star Trek IV.* #2—*The Color of Money.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Peggy Sue Got Married.* #2—*Children of a Lesser God; The Boy Who Could Fly.*

501. BELLMORE—MOVIES—783-7200. Thru Dec. 4: *Tough Guys.* Beg. Dec. 5 (tent.): *Children of a Lesser God.*

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Song of the South.* #2—*Nutcracker.* #3—*Firewalker.* #4—Thru Dec. 4: *Something Wild.* Beg. Dec. 5: *Heartbreak Ridge.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*The Color of Money.* #2—*"Crocodile" Dundee.* #3—*Soul Man.* #4—*Song of the South.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Star Trek IV.* #2—*Song of the South.* #3—*The Boy Who Could Fly.* #4—*Peggy Sue Got Married.*

506. GREAT NECK—SQUIRE—466-2020. #1—*The Color of Money.* #2—*Nutcracker.* #3—*Peggy Sue Got Married.*

507. HEWLETT—RKO—791-6768. Thru Dec. 4: *Stand By Me.* Beg. Dec. 5: *52 Pick-up.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Dec. 4: *Song of the South.* #2—Thru Dec. 4: *Firewalker.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Star Trek IV.* #2—*An American Tail.* #3—Thru Dec. 4: *The Boy Who Could Fly.* Beg. Dec. 5: *Heartbreak Ridge.* #4—*"Crocodile" Dundee.* #5—*Solarbabies.* #6—*Children of a Lesser God.*

510. LAWRENCE—RKO—371-0203. #1—*An American Tail.* #2—*The Color of Money.* #3—*Star Trek IV.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—*Children of a Lesser God.* #2—Thru Dec. 4: *Stand By Me.* Beg. Dec. 5: *Tough Guys.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*The Color of Money.* #2—*"Crocodile" Dundee.* #3—*An American Tail.* #4—*Soul Man.* #5—*Peggy Sue Got Married.* #6—*Star Trek IV.*

513. LONG BEACH—PARK AVENUE—432-0576. Thru Dec. 4: *Song of the South.* Beg. Dec. 5: *"Crocodile" Dundee.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*Nutcracker.* #2—*Peggy Sue Got Married.* #3—*Something Wild.* #4—*Song of the South.*

515. MALVERNE—TWIN—599-6966. #1—Thru Dec. 4: *Children of a Lesser God.* Beg. Dec. 5: *"Crocodile" Dundee.* #2—*Tough Guys.*

516. MANHASSET—MANHASSET—627-7887. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.* #3—*Song of the South.*

517. MASSAPEQUA—PEQUA—799-6464. *Star Trek IV.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru Dec. 4: *Peggy Sue Got Married.* Beg. Dec. 5: *Heartbreak Ridge.* #2—*Nutcracker.* #3—*Firewalker.* #4—*Song of the South.* #5—Thru Dec. 4: *The Wraith.* Beg. Dec. 5: *Weekend Warriors.* #6—*"Crocodile" Dundee.* #7—*The Color of Money.* #8—Thru Dec. 4: *Soul Man.* Beg. Dec. 5: *Modern Girls.* #9—*Solarbabies.*

519. MERRICK—TWIN—546-1270. #1—*An American Tail.* #2—*Solarbabies.*

520. NEW HYDE PARK—HERRICKS—747-0555. #1—*An American Tail.* #2—*Something Wild; Labyrinth.*

521. OCEANSIDE—OCEANSIDE—536-7565. Program unavailable.

522. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Stand By Me.* #2—Thru Dec. 4: *Something Wild; Labyrinth.* Beg. Dec. 5: *Modern Girls.*

523. PORT WASHINGTON—MOVIES—944-6200. #1—*An American Tail.* #2—*Children of a Lesser God; Labyrinth.* #3—Thru Dec. 4: *Tough Guys; The Boy Who Could Fly.* Beg. Dec. 5: *Heartbreak Ridge.* #4—Thru Dec. 4: *Soul Man.* Beg. Dec. 5: *Modern Girls.*

524. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *"Crocodile" Dundee.*

525. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—Thru Dec. 4: *The Wraith; Soul Man.* Beg. Dec. 5: *Heartbreak Ridge.* #2—*Firewalker.*

526. ROSLYN—ROSLYN—621-8488. #1—*Solarbabies.* #2—*Stand By Me.*

527. SYOSSET—SYOSSET—921-5810. #1—Thru Dec. 4: *Streets of Gold.* Beg. Dec. 5: *Firewalker.* #2—*Peggy Sue Got Married.* #3—*The Color of Money.*

528. SYOSSET—UA CINEMA 150—364-0700. *Nutcracker.*

529. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—*The Boy Who Could Fly.*

530. VALLEY STREAM—SUNRISE—825-5700. #1—*Song of the South; Neon Maniacs.* #2—*She's Gotta Have It.* #3—*Solarbabies.* #4 & #5—*Star Trek IV.* #6—*The Color of Money.* #7—*Firewalker.* #8—*The Wraith.* #9—*Soul Man.* #10—*"Crocodile" Dundee.* #11—*Nutcracker.* #12—*An American Tail.*

531. WANTAGH—RKO—781-6969. Thru Dec. 4: *Stand By Me.* Beg. Dec. 5: *52 Pick-up.*

532. WESTBURY—DRIVE-IN—334-3400. #1—Thru Dec. 4: *Firewalker.* Beg. Dec. 5: *Heartbreak Ridge.* #2—*Star Trek IV.* #3—Thru Dec. 4: *"Crocodile" Dundee.* Beg. Dec. 5: *Weekend Warriors.*

533. WESTBURY—WESTBURY—333-1911. #1—*The Color of Money.* #2—*Song of the South.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Firewalker.* #2—Thru Dec. 4: *Solarbabies.* Beg. Dec. 5: *Heartbreak Ridge.* #3—*Song of the South.*

601. BABYLON—SOUTH BAY—587-7676. #1—*An American Tail.* #2—*The Color of Money.* #3—Thru Dec. 4: *The Boy Who Could Fly.* Beg. Dec. 5: *Modern Girls.*

602. BAY SHORE—CINEMA—665-1722. *Peggy Sue Got Married.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.*

605. BRENTWOOD—BRENTWOOD—273-3900. Thru Dec. 4: *Neon Maniacs.*

606. BROOKHAVEN—MULTIPLEX—289-8900. #1—*The Boy Who Could Fly; The Wraith.* #2—*The Color of Money.* #3 & #4—*Star Trek IV.* #5—*Solarbabies.* #6—*Soul Man.* #7—*Firewalker.* #8—*"Crocodile" Dundee.* #9—*Stand By Me.* #10—*Nutcracker.* #11—*An American Tail.* #12—*Song of the South.*

608. COMMACK—MULTIPLEX—462-6953. #1—*An American Tail.* #2—*Firewalker.* #3—*The Wraith; The Boy Who Could Fly.* #4—*Song of the South.* #5—*Nutcracker.* #6 & #7—*Star Trek IV.* #8—*"Crocodile" Dundee.* #9—*The Color of Money.* #10—*Soul Man.*

609. COMMACK—RKO—499-4545. #1—*Peggy Sue Got Married.* #2—*Solarbabies.*

610. CORAM—PINE—698-6442. #1—*Soul Man.* #2—*"Crocodile" Dundee.* #3—*Peggy Sue Got Married.* #4—*Something Wild.* #5—*The Boy Who Could Fly.*

611. CORAM—THE MOVIES AT CORAM—736-6200. #1 & #2—*Star Trek IV.* #3—*"Crocodile" Dundee.* #4—*Firewalker.* #5—*The Color of Money;* Thru Dec. 4: *The Boy Who Could Fly.* #6—*Song of the South.* #7—*Nutcracker.* #8—*Peggy Sue Got Married.*

612. EAST HAMPTON—CINEMAS—324-0448. #1—*Song of the South.* #2—*Peggy Sue Got Married.* #3—*The Color of Money.* #4—*Soul Man.* #5—*Nutcracker.*

613. ELWOOD—ELWOOD—499-7800. #1—*An American Tail.* #2—Thru Dec. 4: *Stand By Me; The Boy Who Could Fly.*

616. HUNTINGTON—RKO SHORE—421-5200. #1—*Star Trek IV.* #2—*"Crocodile" Dundee; Peggy Sue Got Married.* #3—*An American Tail.* #4—*The Color of Money.*

617. HUNTINGTON—RKO WHITMAN—423-1300. *Song of the South.*

618. ISLIP—ISLIP—581-5200. #1—Thru Dec. 4: *The Boy Who Could Fly.* Beg. Dec. 5: *Heartbreak Ridge.* #2—*An American Tail.* #3—*The Color of Money.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Soul Man; The Boy Who Could Fly.*

621. LINDENHURST—LINDENHURST—888-5400. Thru Dec. 4: *Tough Guys.*

622. MATTITUCK—MATTITUCK—298-4405. #1—Thru Dec. 4: *The Boy Who Could Fly.* Beg. Dec. 5: *Heartbreak Ridge.* #2—*Star Trek IV.* #3—*An American Tail.* #4—*The Color of Money.* #5—*Song of the South.*

624. NORTHPORT—NORTHPORT—261-8600. Thru Dec. 4: *Stand By Me.* Beg. Dec. 5: *Tough Guys.*

625. OAKDALE—OAKDALE—589-8118. Thru Dec. 4: *Song of the South.* Beg. Dec. 5: *Children of a Lesser God.*

626. PATCHOGUE—THE MOVIES AT PATCHOGUE—363-2100. #1 & #2—*Star Trek IV.* #3—*Firewalker.* #4—Thru Dec. 4: *Solarbabies.* Beg. Dec. 5: *Rebel.* #5—*Nutcracker.* #6—*An American Tail.* #7—*Peggy Sue Got Married.* #8—*Song of the South.* #9—*"Crocodile" Dundee.* #10—*The Color of Money.* #11—*Soul Man.* #12—Thru Dec. 4: *The Wraith.* Beg. Dec. 5: *Heartbreak Ridge.* #13—*Stand By Me.*

627. PATCHOGUE—TRIPLEX—475-0601. #1—*Tough Guys.* #2—Thru Dec. 4: *52 Pick-up.* Beg. Dec. 5: *Something Wild.* #3—*Top Gun.*

628. PORT JEFFERSON—MINI EAST—928-6555. *An American Tail.* Beg. Dec. 5: *Heartbreak Ridge.* **WEST**—Thru Dec. 4: *Stand By Me.* Beg. Dec. 5: *Modern Girls.*

629. RIVERHEAD—SUFFOLK—727-3133. *"Crocodile" Dundee.*

631. SAG HARBOR—SAG HARBOR—725-0010. Thru Dec. 4: *Men . . . .* Beg. Dec. 5: *Clockwise.*

632. SAYVILLE—SAYVILLE—589-0232. #1—*Star Trek IV.* #2—*An American Tail.* #3—*"Crocodile" Dundee.*

634. SMITHTOWN—SMITHTOWN—265-1551. Thru Dec. 4: *Soul Man.*

635. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*An American Tail.* #2—*Star Trek IV.* #3—Thru Dec. 4: *Solarbabies.* Beg. Dec. 5: *Peggy Sue Got Married.* #4—*"Crocodile" Dundee.*

636. STONY BROOK—LOEWS—751-2300. #1—*Star Trek IV.* #2—*An American Tail.* #3—*"Crocodile" Dundee.*

637. WEST ISLIP—TWIN—669-2626. #1—*Peggy Sue Got Married.* #2—*Children of a Lesser God.*

638. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*An American Tail.* #2—*Star Trek IV.*

639. WESTHAMPTON—WESTHAMPTON—288-1500. *Peggy Sue Got Married.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*The Color of Money.* #2—*Star Trek IV.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru Dec. 4: *Soul Man.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Nutcracker.* #2—*Firewalker.* #3—Thru Dec. 4: *52 Pick-up.* Beg. Dec. 5: *Rebel.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Peggy Sue Got Married.* #2—*Firewalker.*

704. HARRISON—CINEMA—835-9800. Thru Dec. 4: *Tough Guys.*

705. HARTSDALE—CINEMA—428-2200. #1—*Nutcracker.* #2—Thru Dec. 4: *The Wraith; "Crocodile" Dundee.* Beg. Dec. 5: *Heartbreak Ridge.* #3—*Song of the South.* #4—*Solarbabies.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Nutcracker.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*The Color of Money.* #2—*Peggy Sue Got Married.* #3—Thru Dec. 4: *Soul Man.* Beg. Dec. 5: *Heartbreak Ridge.* #4—*Song of the South.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Stand By Me; The Boy Who Could Fly.* #2—*An American Tail.* Beg. Dec. 5: *Soul Man.* #3—Thru Dec. 4: *Song of the South.* Beg. Dec. 5: *Modern Girls.* #4—*Nutcracker.* #5—*Peggy Sue Got Married.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Dec. 4: *Tough Guys.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Firewalker.* #2—Thru Dec. 4: *The Wraith; Soul Man.* Beg. Dec. 5: *Modern Girls.*

711. NEW ROCHELLE—TOWN—632-9700. *Star Trek IV.*

712. OSSINING—ARCADIAN—941-5200. #1—*An American Tail.* #2—*Firewalker.* #3—*The Color of Money.*

713. PEEKSKILL—BEACH—737-6262. #1—*Peggy Sue Got Married.* #2—*Something Wild.* #3—*Song of the South.* #4—*Firewalker.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Star Trek IV.* #2—*An American Tail.* #3—Thru Dec. 4: *"Crocodile" Dundee; The Boy Who Could Fly.* #4—Beg. Dec. 5: *Heartbreak Ridge.*

715. PELHAM—PICTURE HOUSE—738-3160. Program unavailable.

716. PLEASANTVILLE—ROME—769-0720. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.*

717. RYE—RYE RIDGE—939-8177. #1—*An American Tail.* #2—*"Crocodile" Dundee.*

718. SCARSDALE—FINE ARTS—723-6699. *Ménage.*

719. SCARSDALE—PLAZA—725-0078. Thru Dec. 4: *Stand By Me.* Beg. Dec. 5: *Children of a Lesser God.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*An American Tail.* #2—*Star Trek IV.*

721. YONKERS—CENTRAL PLAZA—793-3232. #1—*Star Trek IV.* #2—Thru Dec. 4: *Soul Man; The Boy Who Could Fly.* #3—Thru Dec. 4: *The Color of Money.* Beg. Dec. 5: *Heartbreak Ridge.* #4—Thru Dec. 4: *Peggy Sue Got Married.*

722. YONKERS—MOVIELAND—793-0002. #1—*An American Tail.* #2—*The Wraith.* #3—*Something Wild.* #4—*"Crocodile" Dundee.* #5—*Song of the South.* #6—*Children of a Lesser God.*

723. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—Thru Dec. 4: *Solarbabies.* Beg. Dec. 5: *Modern Girls.* #2—*Peggy Sue Got Married.* #3—*Firewalker.* #4—*Song of the South.* #5—Thru Dec. 4: *The Wraith.* Beg. Dec. 5: *Weekend Warriors.* #6—*Soul Man.* #7—*Nutcracker.*

724. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru Dec. 4: *Children of a Lesser God.* Beg. Dec. 5 (tent.): *The Color of Money.* #2—Thru Dec. 4: *Stand By Me.* Beg. Dec. 5 (tent.): *"Crocodile" Dundee.*

Rockland County

752. NANUET—MALL—623-6336. *Song of the South.*

753. NANUET—ROUTE 59—623-3355. *Nutcracker.*

754. NANUET—RKO MOVIES—623-0211. #1—*An American Tail.* #2—*Peggy Sue Got Married.* #3—*Solarbabies.* #4—Thru Dec. 4: *The Wraith; Soul Man.* Beg. Dec. 5: *Heartbreak Ridge.* #5—*Firewalker.*

755. NEW CITY—TOWN—634-5100. #1—*"Crocodile" Dundee.* #2—*An American Tail.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Song of the South.* #2—*Soul Man.*

757. NYACK—CINEMA EAST—358-6631. *Star Trek IV.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*"Crocodile" Dundee.* #2—*An American Tail.*

760. PEARL RIVER—PEARL RIVER—735-6500. *The Boy Who Could Fly.*

761. SPRING VALLEY—CINEMA 45—352-1445. *The Color of Money.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru Dec. 4: *The Boy Who Could Fly.* #2—*Star Trek IV.*

763. STONY POINT—9 W CINEMA—942-0303. *Song of the South.*

764. SUFFERN—LAFAYETTE—357-6030. *Peggy Sue Got Married.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*An American Tail.* #2—Program unavailable.

801. DANBURY—CINE—743-2200. #1—*The Color of Money.* #2—*"Crocodile" Dundee.* #3—*Solarbabies.*

802. DANBURY—CINEMA—748-2923. #1—*Star Trek IV.* #2—*Nutcracker.*

803. DANBURY—PALACE—748-7496. #1—*Firewalker.* #2—Thru Dec. 4: *Peggy Sue Got Married.* Beg. Dec. 5: *Heartbreak Ridge.* #3—*Song of the South.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—Program unavailable. #2—*Song of the South.*

806. FAIRFIELD—COUNTY—334-1411. Beg. Dec. 5: *Heartbreak Ridge.*

807. GREENWICH—CINEMA—869-6030. #1—*An American Tail.* #2—Program unavailable.

808. GREENWICH—PLAZA—869-4030. #1—*Nutcracker.* #2—*Children of a Lesser God.* #3—Thru Dec. 4: *The Boy Who Could Fly.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Star Trek IV.* #2—*Nutcracker.*

810. NORWALK—CINEMA—838-4504. #1—Thru Dec. 4: *Firewalker.* Beg. Dec. 5: *Heartbreak Ridge.* #2—*Peggy Sue Got Married.*

811. NORWALK—NORWALK—866-9202. Tent.: *Solarbabies.*

812. RIDGEFIELD—CINEMA—438-3338. *Song of the South.*

813. SOUTH NORWALK—SONO—866-9202. Dec. 2–4: *Desert Bloom.* Dec. 5–8: *She's Gotta Have It.* Dec. 9–11: *Malcolm.*

814. SPRINGDALE—STATE—325-0250. Thru Dec. 4: *Stand By Me; Heathcliff: The Movie.*

815. STAMFORD—AVON—324-9205. #1—Thru Dec. 4: *Firewalker.* Beg. Dec. 5: *Heartbreak Ridge.* #2—*Song of the South.*

816. STAMFORD—CINEMA—324-3100. #1—*"Crocodile" Dundee.* #2—*Solarbabies.* #3—*Peggy Sue Got Married.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Star Trek IV.* #2—*The Color of Money.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.* #3—*Peggy Sue Got Married.*

819. WESTPORT—FINE ARTS—227-3324. #1—*An American Tail.* #2—*"Crocodile" Dundee.* #3—227-9619. *Star Trek IV.* #4—226-6666. *The Color of Money.*

820. WESTPORT—POST—227-0500. *Nutcracker.*

821. WILTON—CINEMA—762-5678. *Song of the South.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*An American Tail.* #2—*Solarbabies.* #3—Thru Dec. 4: *Soul Man.* Beg. Dec. 5: *Heartbreak Ridge.* #4—Thru Dec. 4: *The Color of Money.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Star Trek IV.* #2—*Song of the South.*

902. JERSEY CITY—STATE—653-5200. #1—*Firewalker.* #2—*"Crocodile" Dundee.* #3—Thru Dec. 4: *Eye of the Tiger; The Wraith.* Beg. Dec. 5: *Heartbreak Ridge.* #4—Thru Dec. 4: *Soul Man.*

903. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Song of the South.* #2—*Firewalker.* #3—Thru Dec. 4: *Streets of Gold; The Boy Who Could Fly.* #4—*Soul Man.*

904. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.* #3—*Nutcracker.* #4—*The Color of Money.* #5—*An American Tail.* #6—*Something Wild.*

906. WEST NEW YORK—MAYFAIR—865-2010. Thru Dec. 4: *Streets of Gold; SpaceCamp.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Dec. 4: *Jumpin' Jack Flash.* Beg. Dec. 5: *Firewalker.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*The Wraith.* #2—*Soul Man.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru Dec. 4: *The Boy Who Could Fly; 52 Pick-up.*

914. LIVINGSTON—COLONY—992-0800. Thru Dec. 4: *Song of the South.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. Thru Dec. 4: *The Color of Money.*

916. MILLBURN—RKO—376-0800. #1—*Nutcracker.* #2—*An American Tail.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*The Color of Money.* #2—*An American Tail.* #3—*Star Trek IV.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Song of the South.* #2—Thru Dec. 4: *Firewalker.* Beg. Dec. 5: *Heartbreak Ridge.* #3—*Solarbabies.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Star Trek IV.* #2—*The Color of Money.* #3—*Song of the South.* #4—*"Crocodile" Dundee.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Nutcracker.* #2—*Peggy Sue Got Married.* #3—Thru Dec. 4: *Jumpin' Jack Flash.* Beg. Dec. 5: *Rebel.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.* #3—*Nutcracker.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Dec. 2: *Stand By Me.*

931. CRANFORD—RKO—276-9120. #1—*"Crocodile" Dundee.* #2—*An American Tail.*

932. ELIZABETH—ELMORA—352-3483. *Tough Guys.*

933. LINDEN—QUAD—925-9787. #1—*Firewalker.* #2—*Peggy Sue Got Married.* #3—*An American Tail.* #4—*Song of the South; The Boy Who Could Fly.*

934. UNION—FIVE POINTS—964-3466. #1—Thru Dec. 4: *Soul Man.* Beg. Dec. 5: *Heartbreak Ridge.* #2—*Song of the South.*

936. UNION—RKO—686-4373. #1—*The Color of Money.* #2—*Star Trek IV.*

937. WESTFIELD—RIALTO—232-1288. #1—*Firewalker.* #2—*Peggy Sue Got Married.* #3—*Solarbabies.*

938. WESTFIELD—TWIN—654-4720. #1—*Song of the South.* #2—*Something Wild.* #3—*Children of a Lesser God.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Star Trek IV.*

951. CLOSTER—CLOSTER—768-8800. *Song of the South.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Nutcracker.* #2—*An American Tail.* #3—*The Color of Money.* #4—*Peggy Sue Got Married.*

953. EMERSON—TOWN—261-1000. #1—*Star Trek IV.* #2—Thru Dec. 4: *The Boy Who Could Fly.*

954. FAIR LAWN—HYWAY—796-1717. #1—Thru Dec. 4: *Tough Guys.* #2—Thru Dec. 4: *Song of the South.*

955. FAIRVIEW—TWIN—941-2424. #1—*Star Trek IV.* #2—*Solarbabies.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru Dec. 4: *Song of the South.* #2—Thru Dec. 4: *Top Gun.*

957. FORT LEE—SHARON—224-0202. *"Crocodile" Dundee.*

958. OAKLAND—TWIN—337-4478. #1—*Peggy Sue Got Married.* #2—Thru Dec. 4: *Soul Man.* Beg. Dec. 5: *Heartbreak Ridge.*

959. PARAMUS—CINEMA 35—845-5070. Thru Dec. 4: *Tough Guys.*

960. PARAMUS—DRIVE-IN—368-1440. Program unavailable.

961. PARAMUS—RKO BERGEN MALL—845-4449. *Song of the South.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1 & #6—*Star Trek IV.* #2—*Solarbabies.* #3—*Stand By Me.* #4—*Nutcracker.* #5—*An American Tail.* #7—*Firewalker.* #8—*The Color of Money.* #9—*The Wraith.* #10—*"Crocodile" Dundee.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—Thru Dec. 4: *The Boy Who Could Fly.* Beg. Dec. 5: *Heartbreak Ridge.* #2—*Soul Man.* #3—*Peggy Sue Got Married.*

964. RAMSEY—CINEMA—825-2090. *Song of the South.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Thru Dec. 4: *Children of a Lesser God.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Nutcracker.* #2—*Star Trek IV.* #3—*The Color of Money.* #4—*Peggy Sue Got Married; The Boy Who Could Fly.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*Song of the South.* #2—Thru Dec. 4: *Soul Man.*

969. TEANECK—MOVIE CITY—836-3334. #1—*Tough Guys.* #2—*Song of the South.* #3—*She's Gotta Have It.*

971. WESTWOOD—PASCACK— 664-3200. #1—*Song of the South.* #2—*Nutcracker.* #3—Thru Dec. 4: *Top Gun.* Beg. Dec. 5: *Rebel.* #4—Thru Dec. 4: *The Color of Money.* Beg. Dec. 5: *Weekend Warriors.*

BRIEF
MOVIE
REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

AN AMERICAN TAIL—(1 hr. 18 min., '86) This animated feature in the "classical" Disney style of 30 years ago, produced by Steven Spielberg (among others) and directed by Don Bluth, tells the story of Fievel Mousekewitz, a Russian Jewish mouse who immigrates to America in the 1880s with his family. By leaving Russia, they hope to escape the cossack cats and find peace. Fievel falls overboard during the voyage and arrives in a bottle. After an encounter with a friendly French pigeon building the Statue of Liberty, he falls in with genially raffish mouse companions, all the while searching for his parents and avoiding the New World cats, who turn out to be just as oppressive as the Old World ones. The painstakingly drawn animation is a pleasure to watch, but despite its unusual subject, the movie is neither fresh nor courageous. The word "Jewish" never appears, though much of the tone of the material (including the music) is an obvious imitation of such Broadway favorites as *Fiddler on the Roof.* The filmmakers have softened the immigrant story to the point of making it cloying. A sweet, tame movie. With the voices of Madeline Kahn, Christopher Plummer, and Dom DeLuise. (Dec. 1, 1986) G. **7, 31, 62, 88, 106, 110, 111, 113, 204, 208, 210, 211, 212, 214, 216, 218, 304, 305, 306, 314, 316, 404, 509, 510, 512, 519, 520, 523, 530, 601, 606, 608, 613, 616, 618, 622, 626, 628, 632, 635, 636, 638, 708, 712, 714, 717, 720, 722, 754, 755, 759, 800, 807, 819, 900, 904, 916, 917, 931, 933, 952, 962**

BETTY BLUE—(2 hr., '86) In French, Eng. subtitles. Béatrice Dalle, the 21-year-old actress who caused a sensation in France with this film, has broadly spaced teeth, thrusting breasts, a big rump, and a lower lip that hangs out in Napoleonic defiance. She plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg, a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Zorg (Jean-Hugues Anglades), awakened, basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. Betty is too much for an uptight society to handle. She goes crazy, but it's our fault. The movie embraces all the good, free, generous pleasures—it argues for volatility as a mood—yet it's so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (Nov. 17, 1986) **55**

★ **BLUE VELVET**—(2 hr., '86) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 33, 87**

THE BOY WHO COULD FLY—(1 hr. 54 min., '86) A fourteen-year-old girl, having moved to a new neighborhood, is drawn to a boy her age who sits on the windowsill of his room with arms outstretched as if to fly. With Lucy Deakins, Jay Underwood, Bonnie Bedelia, Fred Savage, Colleen Dewhurst, and Fred Gwynne. Written and directed by Nick Castle. PG. **21, 37, 51, 66, 107, 113, 215, 220, 302, 304, 310, 314, 317, 404, 500, 505, 509, 523, 529, 601, 606, 608, 610, 611, 613, 618, 619, 622, 708, 714, 721, 760, 762, 808, 903, 912, 933. 953, 963, 967**

CHILDREN OF A LESSER GOD—(1 hr. 59 min., '86) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (Nov. 3, 1986) R. **64, 80, 201, 304, 500, 501, 509, 511, 515, 523, 625, 637, 719, 722, 724, 808, 921, 938, 966**

★ **THE COLOR OF MONEY**—(1 hr. 57 min., '86) Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler,* 25 years later. Eddie has become a prosperous, though bored and cynical, Chicago liquor salesman. When he spots the young nine-ball hotshot Vincent (Tom Cruise), he decides to make the kid into a protégé and a great hustler. Using charm and flattery, Eddie takes over the Vincent's life and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him. Scorsese's direction, less anguished and soulful than in his earlier work, is nevertheless incisive, and Richard Price's hard-boiled patter has the gleeful emphasis on faking as a professional calling that David Mamet brought to *Glengarry Glen Ross.* The first two thirds of the picture move along with exhilarating speed and power, yet after a while, it begins to feel thin and a little repetitive. When Fast Eddie gives up hustling and prepares to be a winner, the irony seems missing, as if Sylvester Stallone had dictated the ending. (Oct. 27, 1986) R. **20, 22, 34, 53, 84, 107, 110, 200, 202, 220, 302, 304, 308, 310, 314, 322, 405, 504, 506, 510, 512, 518, 527, 530, 533, 601, 606, 608, 611, 612, 616, 618, 622, 626, 700, 707, 712, 721, 724, 761, 801, 817, 819, 900, 904, 915, 917, 919, 936, 952, 962, 967, 971**

"CROCODILE" DUNDEE—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski, Mark Blum, John Meillon, David Gulpilil, and Michael Lombard. Dir. Peter Faiman. PG-13. **25, 36, 48, 85, 100, 104, 112, 113, 202, 205, 210, 300, 301, 308, 312, 318, 319, 400, 403, 504, 509, 512, 513, 515, 516, 518, 524, 530, 532, 603, 606, 608, 610, 611, 616, 626, 629, 632, 635, 636, 705, 714, 716, 717, 722, 724, 755, 759, 801, 816, 818, 819, 902, 904, 919, 921, 931, 957, 962**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min., '86) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and an art-history teacher, who is a morose homosexual. The older heteros go through a long exuberant recitation of their triumphs as seducers, and they complain of the trials they've gone through—the conversational ploys, the search for the clitoris, the interminable wait for female response! At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. They are full of complaints, too. The trouble is, it's all *recited*—nothing is worked out dramatically. They are just comparing notes, and it's rancid, ugly stuff. The casting of the men doesn't help: The two big seducers are quite unappealing. Attempting to unwrap the hypocrisies surrounding sexual behavior, writer-director Denys Arcand may be setting up a new myth of horniness in place of the old one of dainty denial. The movie is like showing off; it's racy, but it feels completely inauthentic. And when the men and women get together, not much actually happens. With Rémy Girard, Pierre Curzi, Dominique Michel, and Dorothée Berryman. (Nov. 24, 1986) R. **50**

★ **DOWN BY LAW**—(1 hr. 47 min., '86) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip, and a testament to the man who connects: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **11, 81, 217**

52 PICK-UP—(1 hr. 47 min., '86) Reviewed in this issue. R. **39, 60, 65, 215, 300, 313, 507, 531, 627, 702, 912**

FIREWALKER—(1 hr. 44 min., '86) The comic adventures of two soldiers of fortune, played by Chuck Norris and Lou Gossett, and the owner of a map leading to Aztec treasure. With Melody Anderson, Will Sampson, Sonny Landham, and John Rhys-Davies. Screenplay by Robert Gosnell. Dir. J. Lee Thompson. PG. **3, 37, 52, 68, 88, 89, 90, 100, 105, 106, 107, 108, 110, 112, 113, 200, 205, 206, 208, 209, 215, 216, 218, 219, 221, 300, 307, 313, 314, 317, 319, 503, 508, 518, 525, 527, 530, 532, 600, 606, 608, 611, 626, 702, 703, 710, 712, 713, 723, 754, 803, 810, 815, 902, 903, 910, 918, 933, 937, 962**

HALF LIFE—(1 hr. 26 min., '85) An Australian documentary investigating the 1954 American atomicbomb test in the South Pacific that contaminated the Marshall Islands and was responsible for illness and death among the islands' inhabitants. The film presents evidence that the islanders were intended as guinea pigs to test the long-term effects of fallout. Written and directed by Dennis O'Rourke. **1**

HEARTBREAK RIDGE—(2 hr. 8 min., '86) Clint Eastwood stars as a Marine Corps sergeant, a decorated veteran of the Korean War, who molds his men into fighting soldiers despite bureaucratic obstacles. With Marsha Mason as his ex-wife. Written by James Carabatsos. Dir. Eastwood. R. **6, 20, 37, 52, 68, 100, 108, 112, 208, 209, 210, 218, 221, 222, 304, 313, 317, 319, 403, 503, 509, 518, 523, 525, 532, 600, 618, 622, 626, 628, 705, 707, 714, 721, 754, 803, 806, 810, 815, 900, 902, 918, 934, 958, 963**

★ **MARLENE**—(1 hr. 36 min., '84) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment a few years ago with the understanding that he would not be able to photograph her, but in the course of recording some interviews, he learned how to challenge, provoke, and contradict; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. This intelligent woman is taken in by the myth of her own hardness. She dismisses as "kitsch" or "trash" just about every subject that comes up, including much of her own achievement in film. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the movie is the way it pursues the clash of temperament between interviewer and star. (Nov. 24, 1986) **54**

★ **MEN . . .**—(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81, 631**

MENAGE—(1 hr. 24 min., '86) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. Exposing his tattooed barrel chest and heavy thighs, Depardieu is intimate, profane, loving. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. But for a while, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **82, 718**

THE MISSION—(2 hr. 6 min., '86) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In eighteenth-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. The movie shows an oddly blinkered moral awareness, never considering, for instance, that "civilizing" the Guarani might have been the original betrayal. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. Powerful music by Ennio Morricone. (Nov. 10, 1986) PG. **55**

MODERN GIRLS—(1 hr. 22 min., '86) A romantic comedy about three young women in Los Angeles who, bored with their nine-to-five jobs, seek excitement in rock clubs. With Cynthia Gibb, Virginia Madsen, Clayton Rohner, and Daphne Zuniga. Screenplay by Laurie Craig; story by Craig and Anita Rosenberg. Dir. Jerry Kramer. PG-13. **7, 33, 90, 107, 200, 215, 221, 300, 307, 313, 518, 522, 523, 601, 628, 708, 710, 723**

THE MOSQUITO COAST—(1 hr. 36 min., '86) A depressing folly about an American genius-crank, the inventor Allie Fox (Harrison Ford), who becomes disgusted with American decadence and waste and takes his family off to the jungles of Central America in search of purity and renewal. In the leafy green depths, he is happy; he invents and builds, dominating the Indians, who are mesmerized by him. And the terrible thing is that novelist Paul Theroux, who made Allie up, and screenwriter Paul Schrader and director Peter Weir, who put him into a movie, think that his quest is stirring and exciting and that his failure is tragic. As they depict him, Allie is a fool and a loudmouth, a messiah in search of followers. But they don't put anyone with strength up against him, and after a while, you simply grow tired of his megalomaniacal excesses. Peter Weir's direction lacks the dreamy meditative rapport with landscape that he brought to *Witness*, his earlier collaboration with Harrison Ford. Co-starring Helen Mirren (wasted as Allie's adoring wife), River Phoenix, and André Gregory, the genial purveyor of spiritual madness, as a missionary in the jungle who becomes Allie's rival. (Dec. 1, 1986) PG. **45**

MOTHER TERESA—(1 hr. 23 min., '86) A documentary portrait of the Nobel Peace Prize–winner. Filmmakers Ann and Jeanette Petrie followed Mother Teresa for five years to trouble spots throughout the world: war-torn Beirut, famine-stricken Africa, and the ghettos of Calcutta and the South Bronx. **4**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **4**

NUTCRACKER: THE MOTION PICTURE—(1 hr. 29 min., '86) Filmed version of the classic ballet set to music by Peter Ilyich Tchaikovsky. Choreography by Kent Stowell. Performed by the Pacific Northwest Ballet and the London Symphony Orchestra; conducted by Sir Charles Mackerras. Production designed by Maurice Sendak. Dir. Carroll Ballard. G. **42, 113, 200, 204, 217, 220, 222, 302, 310, 315, 401, 503, 506, 514, 518, 528, 530, 606, 608, 611, 612, 626, 702, 705, 706, 708, 723, 753, 802, 808, 809, 820, 904, 916, 920, 921, 952, 962, 967, 971**

★ **PEGGY SUE GOT MARRIED**—(1 hr. 45 min., '86) The heat has come back into Francis Coppola's work. In this surprisingly powerful comedy-fantasy, the superb Kathleen Turner is Peggy Sue, a 43-year-old woman who faints at the 25-year reunion of her high-school class and time-travels back to 1960, when she was a senior. At first, she keeps forgetting she's supposed to be eighteen, and there are good but easy jokes about an adult woman in a girl's body. But Coppola also captures the astonished way she would see her pre-lib parents (Barbara Harris and Don Murray) and the culture as a whole. At eighteen, the man she married, Charlie (Nicolas Cage), is a young narcissist tearing around in a blue Impala, and even though she knows exactly how badly Charlie will turn out, she falls in love with him all over again. The movie takes a romantic and moral view of destiny: It says that emotion is more powerful than consciousness, love more powerful than knowledge. In its gimmicky way, it gets at some of the more vexing problems of human relations. (Oct. 20, 1986) PG-13. **11, 33, 60, 85, 103, 107, 200, 206, 211, 215, 221, 302, 313, 315, 403, 500, 505, 506, 512, 514, 518, 527, 529, 602, 609, 610, 611, 612, 616, 626, 635, 637, 639, 703, 707, 708, 713, 721, 723, 754, 764, 803, 810, 816, 818, 920, 933, 937, 952, 958, 963, 967**

PLACE OF WEEPING—(1 hr. 26 min., '86) A South African film about the murder of a black farm worker by his white boss and the subsequent cover-up. With James Whyle, Gcini Mhlophe, Charles Comyn, and Norman Coombes. Written and directed by Darrell Roodt. PG. **47**

PORKY PIG IN HOLLYWOOD—(1 hr. 56 min., compiled '86) Sixteen classic black-and-white cartoons (1936–43) from the Warner Bros. animation studio, presented in newly struck prints from the original negatives. The cartoons, most of which star Porky Pig, are directed by the studio's masters (Tex Avery, Friz Freleng, Bob Clampett, Frank Tashlin, and Chuck Jones), and have been languishing in archives since color animation became the standard. **1**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **11, 84, 111, 309**

ROUGE BAISER—(1 hr. 50 min., '86) In French, Eng. subtitles. In Paris in 1952, a fifteen-year-old girl from a family of Polish-Jewish émigrés finds her revolutionary convictions overturned when she falls for a *Paris-Match* photographer. With Charlotte Valandrey, Marthe Keller, Lambert Wilson, and Günter Lamprecht. Written and directed by Vera Belmont. **63**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min., '86) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Tavernier wants the world to stand up and salute the great men who made this difficult music. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur. With Lonette McKee and Sandra Reaves-Phillips in singing roles. (Oct. 13, 1986) R. **10, 49**

THE SACRIFICE—(2 hr. 25 min., '86) In Swedish, Eng. subtitles. A pseudo-masterpiece saved from absurdity by the astounding cinematography of Sven Nykvist. A self-hating intellectual (Erland Josephson), longing for God, or at least for an engulfing spiritual commitment, dreams of the world's light going out in a nuclear holocaust; at the climax of his terror, he promises God he will make some momentous sacrifice if only He will restore the world to its glory. The movie was written and directed by the Russian émigré Andrei Tarkovsky and shot in Sweden on what looks like the same island of lost souls that Bergman used as a setting some years ago. In this desolate but beautiful place, a few people gather in a house and stew in their own juice—decaying civilization trapped in a fragile teacup and lit by a dimming northern light. *The Sacrifice* offers Bergmanesque torment without his redeeming theatrical fire, and a Chekhovian house party without any real players. In Tarkovsky's view, the modern world has been destroyed by its lack of spirituality. Yet even if we reject his view, the constantly moving camera conveys a yearning for harmony with the eternal more palpably than the deepest organ tones. With Susan Fleetwood. (Nov. 3, 1986) PG. **81**

★ **SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, has a tremendously self-confident rap and argues his way into Nola's bed. Jazz score by Bill Lee, Spike's father. (Aug. 18, 1986) R. **11, 33, 530, 813, 969**

★ **SID & NANCY**—(1 hr. 51 min., '86) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. Who could have watched a sober report on these two goof-offs stumbling into the grave? The puke, the needles, the groping, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. The punk background is both sordid and exhilarating. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten. (Oct. 20, 1986) R. **46**

SOLARBABIES—(1 hr. 34 min., '86) An adventure set on Earth in the distant future, when water is more precious than life and the planet is visited by a mystical force from outer space. With Richard Jordan, Jami Gertz, Jason Patric, Lukas Haas, and Charles Durning. Written by Walon Green and Douglas Anthony Metrov. Dir. Alan Johnson. PG-13. **10, 33, 62, 88, 113, 210, 214, 216, 221, 320, 322, 402, 509, 518, 519, 526, 530, 600, 606, 609, 626, 635, 705, 723, 754, 801, 811, 816, 900, 918, 937, 955, 962**

SOMETHING WILD—(1 hr. 56 min., '86) Jonathan Demme's new movie begins as an aggressively contempo screwball comedy and ends up as . . . a mess, perhaps. Jeff Daniels is a repressed Wall Street type with a larcenous streak. He gets picked up by a downtown girl (Melanie Griffith) who calls herself Lulu and wears black clothes and a helmet of black hair in the style of Louise Brooks. Soon they are tooling around New Jersey and having kinky sex in motel rooms. The movie should be a lot more fun than it is. The screenplay, by E. Max Frye, is half conventional slapstick, half perverse comedy, and entirely bald. And the leading players lack the authority of stars. Daniels, playing the kind of fool who can't take a swallow of scotch without gagging, isn't graceful enough to make haplessness into a comic style. Melanie Griffith is initially charming, but when she takes off her black wig and reveals that she is really Audrey, a small-town rebel, she seems lost. And Demme's direction veers all over the place. Ray Liotta, who shows up as Audrey's ex-con husband, is so frightening he seems to have stepped out of another movie. (Nov. 10, 1986) R. **7, 24, 33, 53, 85, 200, 304, 311, 503, 514, 520, 522, 610, 627, 713, 722, 904, 938**

SOUL MAN—(1 hr. 41 min., '86) A wealthy white college student whose parents won't pay his tuition to Harvard Law School tries to get a minority scholarship. With C. Thomas Howell, Rae Dawn Chong, Arye Gross, James Sikking, Leslie Nielsen, and James Earl Jones. Written by Carol Black. Dir. Steve Miner. PG-13. **3, 5, 36, 51, 66, 85, 89, 101, 104, 105, 108, 109, 113, 210, 213, 216, 218, 219, 222, 300, 306, 307, 317, 320, 322, 504, 512, 518, 523, 525, 530, 606, 608, 610, 612, 619, 626, 634, 701, 707, 708, 710, 721, 723, 754, 756, 900, 902, 903, 911, 934, 958, 963, 968**

★ **STAND BY ME**—(1 hr. 27 min., '86) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1959. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy with body functions, the scabrous insults and disgusto habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the friend who convinces the hero of his story-telling powers, and Kiefer Sutherland as a thuggish older boy. (Aug. 18, 1986) R. **36, 88, 200, 507, 511, 522, 526, 531, 606, 613, 624, 626, 628, 708, 719, 724, 814, 930, 962**

STAR TREK IV: THE VOYAGE HOME—(1 hr. 59 min., '86) Reviewed in this issue. PG. **25, 32, 67, 85, 100, 101, 103, 109, 113, 210, 212, 213, 214, 216, 218, 219, 301, 305, 306, 316, 401, 405, 505, 509, 510, 512, 516, 517, 530, 532, 603, 606, 608, 611, 616, 622, 626, 632, 635, 636, 638, 700, 711, 714, 716, 720, 721, 757, 762, 802, 809, 817, 818, 819, 901, 904, 917, 919, 936, 950, 953, 955, 962, 967**

TANGOS: THE EXILE OF GARDEL—(2 hr. 5 min., '85) In French and Spanish, Eng. subtitles. A group of Argentinian performers exiled in Paris after the 1976 coup try to stage a musical based on the tangos of Carlos Gardel. With Philippe Léotard, Marina Vlady, Marie Laforet, and Miguel Angel Sola. Music by Astor Piazzolla. Dir. Fernando E. Solanas. **82**

TRUE STORIES—(1 hr. 35 min., '86) David Byrne's first movie as director exploits a mode of contemporary sensibility—bland, floating facetiousness—that leaves some of us completely cold. Byrne, the leader of the innovative rock group Talking Heads, shows up as our mild and pleasant guide to an imaginary small town, Virgil, Texas, that is celebrating the state sesquicentennial. We get vignettes of the people of the town—eccentrics, liars, squashed romantics—at work, shopping in a mall, putting on a grotesque fashion show, looking for mates. It's all vaguely amusing, but the movie doesn't risk taking a point of view, so its attitude toward its subjects can be taken as either affectionate or patronizing. The weak-backed jokiness expresses neither anger nor sorrow nor love, just pleasure in its own lightweight chic. Spalding Gray has a few jazzy monologues, and John Goodman is sweet as a man looking for love. But the Talking Heads' score is staggeringly monotonous and mediocre. (Oct. 20, 1986) PG. **6, 61, 87**

REVIVALS

ALIEN—(1 hr. 57 min., '79) The original—a trumped-up monster movie set in outer space, with an abundance of "shocking" special effects and gore and a deafening soundtrack. Sigourney Weaver is beautiful and takes all the movie's clichés *very* seriously. Dir. Ridley Scott. **9**

THE FALLEN IDOL—(1 hr. 34 min., '48) This Graham Greene–Carol Reed collaboration is not as great as their classic, *The Third Man,* but it is a beautifully constructed and satisfying thriller nonetheless. Little Bobby Henrey is the eight-year-old ambassador's son who tries to protect the embassy butler, Ralph Richardson, from the suspicion of having committed a murder. Large stretches of the movie are shot from the boy's point of view and capture the special frustration that a child encounters trying to convince adults that he actually knows something. With Michèle Morgan. **83**

THE GODFATHER—(2 hr. 55 min., '72) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan, and Diane Keaton. **2**

THE GODFATHER, PART II—(3 hr. 20 min., '74) Not as concentrated and powerful as *The Godfather,* but magnificent nonetheless. Francis Ford Coppola takes the Corleone clan backward to its immigrant roots and forward to its involvement in Cuba and Nevada. With Robert De Niro playing the don as a young man and Al Pacino as the modern head of the family. **2**

ON THE WATERFRONT—(1 hr. 48 min., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint. Music by Leonard Bernstein. Dir. Elia Kazan. **8**

PEPE LE MOKO—(1 hr. 26 min., '37) In French, Eng. subtitles. Julien Duvivier's romantic film, with Jean Gabin as a criminal who is safe as long as he stays in the Casbah of Algiers and Mireille Balin as the beautiful woman who tempts him to a dangerous freedom. Highly atmospheric, and highly recommended. **8**

QUEST FOR FIRE—(1 hr. 37 min., '82) Jean-Jacques Annaud's exciting prehistoric adventure story uses linguistic and anthropological evidence to re-create what life might have been like 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi play furclad primitive men who set out to steal fire from neighboring tribes. An awesome, frightening film that sometimes gives you the weird feeling you're catching evolution at work. With Rae Dawn Chong. **2**

REDS—(3 hr. 19 min., '81) A celebration of early-twentieth-century American radicalism. Warren Beatty is journalist-adventurer John Reed, who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the "freethinker" who left her husband and became a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together while history is swirling around them. With powerful supporting performances by Jack Nicholson, Maureen Stapleton, and Gene Hackman, and testimony from real-life survivors of the period. Dir. Beatty. **86**

THE RULES OF THE GAME—(1 hr. 50 min., '39) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. **8, 86**

SONG OF THE SOUTH—(1 hr. 34 min., '46) The classic Walt Disney film, based on Joel Chandler Harris's *Uncle Remus,* combines live action and animation. The score includes the Oscar-winning song "Zip-a-Dee-Doo-Dah." With Lucile Watson, Ruth Warrick, Hattie McDaniel, Bobby Driscoll, and James Baskett, as Uncle Remus. G. **20, 38, 40, 43, 88, 90, 101, 107, 109, 113, 200, 205, 213, 216, 219, 221, 222, 304, 306, 307, 311, 400, 503, 504, 505, 508, 513, 514, 516, 518, 530, 533, 600, 606, 608, 611, 612, 617, 622, 625, 626, 705, 707, 708, 713, 722, 723, 752, 756, 763, 803, 805, 812, 815, 821, 901, 903, 914, 918, 919, 933, 934, 938, 951, 954, 956, 961, 964, 968, 969, 971**

TAXI ZUM KLO—(1 hr. 32 min., '81) In German, Eng. subtitles. The title means *Taxi to the John,* and Frank Ripploh, who both directed the film and starred in it, plays a Berlin schoolteacher who spends his nights cruising the bars and men's rooms of the gay night world. With his bearded face and hooked nose, Ripploh looks like a debauched Arabian prince. Berlin is his seraglio, a paradise of endless adventure and erotic discovery. The movie is a buoyant journal of good times, a record of acts, not ideas or sentiments. **9**

TO BE OR NOT TO BE (1942)—(1 hr. 39 min.) An Ernst Lubitsch satire, made when Nazis could still be figures of fun. Jack Benny and Carole Lombard star as husband and wife, both of them actors in a Polish troupe performing Shakespeare. Though the film is eclipsed by Lubitsch's best work, it's well worth seeing for a number of witty moments and for Lombard's manic performance (her last). **83**

THE WILD ONE—(1 hr. 19 min., '54) Brando becomes a myth. It is dated, sometimes ludicrous, and finally rather moralistic, but it offers the great man's definitive portrait of the disaffected fifties rebel—a biker, before bikers became commonplace. "What are you rebelling against?" a woman asks. Brando's reply: "Whaddya got?" With Lee Marvin. Dir. Laslo Benedek. **8**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, December 3

BROADWAY BOUND—Jonathan Silverman, Phyllis Newman, Linda Lavin, Philip Sterling, Jason Alexander, and John Randolph in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and with his brother Stanley is pursuing a radio-writing career; directed by Gene Saks. Mon. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., $25 to $35; Wed. at 2 p.m., $20 to $30. Previewing now prior to a 12/4 opening. **Broadhurst,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards.

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. $22 to $32; Fri. and Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $19.50 to $29.50. Thru 1/3. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Roger Miller, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and Donna McKechnie's come back to play her original role, and is more than welcome. **Shubert,** 225 W. 44th St. (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With George Rose, Loretta Swit (Karen Morrow takes over the Swit role on 12/9), Donna Murphy, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo are the present stars of a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren, Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE FRONT PAGE—John Lithgow, Richard Thomas, and Julie Hagerty star in a revival of the 1928 comedy by Ben Hecht and Charles MacArthur about newspaper reporters; directed by Jerry Zaks. Featured in the cast are Ronn Carroll, Ed Lauter, Beverly May, Deirdre O'Connor, Jeff Weiss, and Trey Wilson. Tues. thru Thurs. at 8 p.m., Sat. at 2, Sun. at 7:30 p.m., $25; Fri. and Sat. at 8 p.m., Sun. at 2 p.m., $30; thru 1/4. **Vivian Beaumont,** 150 West 65th Street (239-6277). All major credit cards. 2 hr. 40 min. **IRLS**

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Stars are John Mahoney, Swoosie Kurtz, Christine Baranski, Danny Aiello, and Faye Grant. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $22.50 to $32.50, Fri. and Sat. at 8 p.m., and Sun. at 3 p.m., $25 to $35. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. Major credit cards. ● **IRLS**

L'CHAIM TO LIFE—A Yiddish and English musical revue, starring Jackie Jacob, Leon Liebgold, and Mina Bern; directed by Neil Steinberg. Wed. at 2 and 8 p.m., Thurs. at 2 p.m., Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $12.50 to $22.50. **Town Hall,** 123 West 43rd Street (921-9442).

A LITTLE LIKE MAGIC—A group of Canadian artists, the Famous People Players, with a "blacklight" technique, manipulate life-size fluorescent puppets and props under ultraviolet light, in a musical revue. Mon. at 8 p.m., Wed. at 2 and 8 p.m., Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 2 and 5 p.m.; tickets are $10 to $30; call theater for specifics; thru 12/7. **Lyceum Theater,** 149 West 45th Street (239-6200). 2 hr. 10 min. All major credit cards.

ME AND MY GIRL—Robert Lindsay (an English favorite), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), with book and lyrics by L. Arthur Rose and Douglas Furber, music by Noel Gay, choreography by Gillian Gregory; directed by Mike Ockrent. It's about the members of an aristocratic family who learn that a vulgar cockney has inherited the title and who attempt to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. (Jim "Barnum" Dale fills in for Robert Lindsay the week starting 12/16 while the latter takes a brief holiday. In early June, Dale takes over the role on a regular basis.) Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $45; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Wed. at 2 p.m., Sat. at 2, 7, and 9:30 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

OH COWARD!—Catherine Cox, Patrick Quinn, and Roderick Cook (who is also the director) are the stars of a musical entertainment with words and music by Noël Coward. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $22.50 and $32.50; Wed. at 2 p.m., $20 and $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 10 min. All major credit cards.

SOCIAL SECURITY—Maureen Anderman and Cliff Gorman star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Joanna Gleason, Robert Dorfman, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SMILE—A musical with book, lyrics, and direction by Howard (*Little Shop of Horrors*) Ashman, based on the 1975 film about that American institution the beauty pageant, and focusing on sixteen high-school contestants who strive to outshine each other; music by Marvin (*A Chorus Line*) Hamlisch. Featured in the cast are Michael O'Gorman, Dick Patterson, Marsha Waterbury, Jeff McCarthy, Anne Marie Bobby, Lauren Goler, Tia Riebling, Cheryl-Ann Rossi, and Jodi Benson. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50 to $47.50; Wed. at 2 p.m., $22.50 to $37.50. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). Credit cards. 2 hr. 30 min.

SWEET CHARITY—Ann Reinking stars in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,** 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

YOU NEVER CAN TELL—Circle in the Square Repertory Company's first play of its 36th season is a highly respectable revival of George Bernard Shaw's most enchanting comedy; directed by Stephen Porter; featuring Uta Hagen, Philip Bosco, Stefan Gierasch, Victor Garber, John David Cullum, Amanda Plummer, Lise Hilboldt, Gordon Sterne, Stephen McHattie, and Tracy Sallows. ("It's a Play Delicious, a Play Exquisite, a Play Adorable"—and that's not the publicity people talking, it's our own John Simon!) Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., all seats are $30, and $33 for Sat. evenings. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 50 min. All major credit cards. **IRLS**

OFF BROADWAY

THE ACTORS—Ward Morehouse III's dramatic comedy stars John Messenger in the role of a drama critic; John Blaylock plays his son, and Richard Waring is a Shakespearean actor; the action takes place in a once-elegant Times Square actors-and-writers' club; directed by Phyllis Craig. Wed. thru Sat. at 8 p.m., Wed., Sat. at 2, and Sun. at 3 p.m.; $12.50 thru $16. **Royal Court,** 301 West 55th Street (956-3500).

ANGELS FALL—Lanford Wilson's play is about six people unexpectedly trapped together in a church in New Mexico because of a possible nuclear accident nearby; directed by Roger Danforth. Featured in the cast are Evan Thompson, Anthony DeStafanis, June Stoddard, Jonathan Fuller, Fred J. Scollay, and Mary Jay. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; thru 12/7. Triangle Theater Company at **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

ANGRY HOUSEWIVES—Musical by Anna Marie Collins and Chad Henry. The housewives trade in their humdrum life-styles and become a punk rock band; directed by Mitchell Maxwell. Featured in the cast are Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Vicki Lewis, Michael Lembeck, Camille Saviola, Jack Hallett, Carl Tramon. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m., $15 to $29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

BODIES, REST, AND MOTION—Roger Hedden's comedy about a couple living together, without benefit of clergy, who are about to break up; directed by Billy Hopkins. Featured in the cast are Larry Bryggman, Lois Smith, W. H. Macy, Andrew McCarthy, Carol Schneider, Laurie Metcalf, and Christina Moore. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 2 p.m., Sun. at 7:30 p.m.; $20 and $25. 12/7 thru 1/4. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 64th Street (239-6277). **IRLS**

BROWNSTONE—A musical by Josh Rubins, Peter Larson, and Andrew Cadiff, tells of one year in the lives of five young residents of a Manhattan house. Featured in the cast are Rex Smith, Ben Harney, Ernestine Jackson, Liz Callaway, Kimberly Farr. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $29; thru 12/7. **Roundabout,** 100 East 17th Street (420-1360).

LE CIRQUE IMAGINAIRE—The husband-and-wife team of Victoria Chaplin and Jean-Baptiste Thierrée brings their imaginary circus to town. It's an evening-long chamber theater work, evoking the essence of circus arts, and the couple are assisted by their son, James Spenser. Thru 11/30 at 8 p.m., Sun. at 2 p.m.; $10 to $20. **Triplex,** 199 Chamber Street (618-1980).

COASTAL DISTURBANCES—Tina Howe's play, directed by Carole Rothman, is set on a beach in the last days of summer. Featured in the cast are Rosemary Murphy, Timothy Daly, Addison Powell, Jonas Abry, Joanne Camp, Annette Bening, Heather McRae, Ronald Guttman, and Rachelle Mathieu. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $16 to $18; thru 12/14. **Second Stage,** Broadway at 76th Street (873-6103).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. The best numbers in this sophisticated, satirical, seriously funny show are highly polished and mordant. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8, Sat. & Sun. at 3 p.m.; $20 to $25. **Public/Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon (*Quartermaine's Terms*) Gray's drama, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge University classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured are Peter Friedman, Michael Countryman, Judy Geeson, Kristoffer Tabori, and Nathan Lane. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $24.50 to $27.50. **Promenade Theater,** Broadway at 76th Street (580-1313).

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's treatise on why the British were destined to lose the American Revolution; directed by Allen Schroeter. Featured in the cast are Danny Cogliano, Alan Thurston, Patrick Hanratty, and Pauline Walsh. Fri. and Sat. at 8 p.m., Sun. at 7:30 p.m.; $9; thru 1/18/87. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

THE DOUBLE BASS—A new one-man play, starring Boyd Gaines, written by Patrick Suskind (author of the amazing new best-seller *Perfume*), translated from the German by Eric Overmyer and Harry Newman; directed by Kent Paul. It's set in the Berlin apartment of a lovesick musician who attempts to use music and words to seduce his aloof lover. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $15; thru 12/28. **Double Image,** 304 West 47th Street (265-0794).

FACE TO FACE—Ina Balin and David Groh portray a married couple in Russia in Alexander Gelman's play (translated from Russian to English by Zora Essman); directed by William Lieberson. Tues. thru Fri. at 8, Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $22–$25. **Players Theatre,** 115 MacDougal Street (254-5076).

THE FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

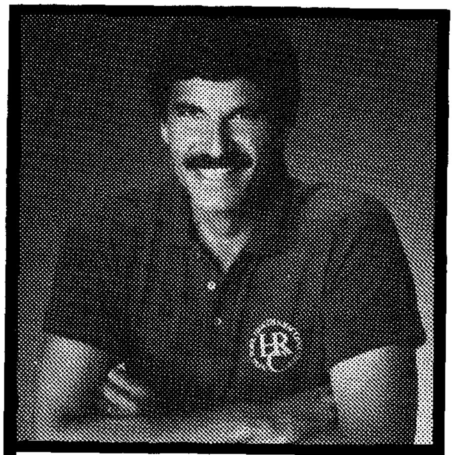
THE FLOWERING PEACH—Jack Rechtzeit and Zipora Spaisman star in Clifford Odets's play, with music, about Noah and his family at the time of the flood, adapted into Yiddish by Miriam Kresyn, and directed by Roger Sullivan. Featured in the cast are Paula Newman, Sarit Gervai, I. W. Firestone, Miriam Gordon, Daniel Chiel, and Paula Teitelbaum. Sat. at 8 p.m., Sun. at 2 and 5:30 p.m.; $12 to $16. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

THE FOX—Pamela Moller and Brooke Palance star in a drama about two women whose peaceful existence is interrupted by a male visitor (played by Stephen Caffrey); directed by Constance Grappo; adapted by Allan Miller from D. H. Lawrence's novella. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; thru 12/21. **Riverwest Theatre,** 155 Bank Street (243-0259).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Eric Booth, Rita Jenrette, Celeste Mancinelli, Debra Jo Rupp, and Mary Portser. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $12. First Floor Theater at the **American Place Theatre,** 111 West 46th Street (247-0393).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a musical by Arthur Marx (Groucho's son) and Robert Fisher chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; directed by Allen Belknap. Tues. thru Fri. at 8 p.m, Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

THE HANDS OF ITS ENEMY—Mark (*Children of a Lesser God*) Medoff's new play, directed by Kenneth Franke, is about a deaf playwright and her director. Featured in the cast are Phyllis Frelich, Jeffrey DeMunn, Robert Steinberg, Ralph Williams, and Joyce Reehling.



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THEATER

Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 12/7; seats $27 for all performances except Sunday evening, which are $22. The Manhattan Theatre Club at the **City Center Theater,** 131 West 55th Street (246-8989).

HAVE I GOT A GIRL FOR YOU!—*The Frankenstein Musical,* by Penny Rockwell, Joel Greenhouse, and Dick Gallagher, is a new version; directed by Bruce Hopkins. Gregory Jbara is the Monster, Dennis Parlato is Igor, Walter Hudson is Dr. Frankenstein (who's got the hots for Hollywood starlets), Semina DeLaurentis is the Nurse, and Angelina Fiordellisi is Elke. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

HOW TO SAY GOODBYE—Mary Gallagher's play tells of the journey of four friends from 1972 to 1980; directed by Liz Diamond. Featured in the cast are D. W. Moffat, Cheryl McFadden, Kathryn Rossetter, and Jason Ruggiero. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $12 and $14. **The Vineyard,** 309 East 26th Street (683-0696).

INITIATION RITES—Comedy-drama, written and directed by Neal Weaver, is set in a college fraternity during the last hours of Hell Week. Greg Vallee plays the pledgemaster, whose sexual identity crisis wreaks havoc upon everybody around him. Featured in the cast are Chuck Schneider, Sean Hagerty, Robert Bruno, Charles Reynolds, David Mullins, Tom Lasley, and John A. C. Kennedy. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10. Meat and Potatoes Co. at **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars again as the legendary Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $22 to $27. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

LILY DALE—Molly Ringwald has the title role in Horton Foote's drama focusing on an estranged brother and sister who meet again in Texas after many years. Featured in the cast are Greg Zittel, Don Bloomfield, Jane Welch, Julie Heberlein, Johnny Kline, and Cullen Johnson. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2836).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

LIVING A RAGTIME LIFE—Max Morath, in his one-man show, reacquainting his audience with the music, musicians, and history of the ragtime era. $15 to $26; Tues. thru Thurs. at 8 p.m., Fri. at 7 and 10 p.m., Sat. at 5 and 9 p.m., Sun. at 3 p.m. **Theatre at St. Peter's Church,** 619 Lexington Avenue (832-2240).

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m; $25 to $27.50. **Douglas Fairbanks Theater** on Theatre Row, 432 West 42nd Street (239-4321).

OLYMPUS ON MY MIND—Tom Wopat, Charles Repole, and Susan Powell star in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Naz Edwards, John Scherer, Rusty Riegelman, Peter Kapetan, Danny Weathers, and David Andrew White. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $27.50 to $32.50. **Lamb's Theatre,** 130 West 44th Street (997-1780).

PAGEANT—*The Last Word in Beauty,* a musical spoof about our national obsession with beauty pagents (at each performance the audience will actually choose the winner); book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans; directed by Bobby Longbottom. The six female contstants will be portrayed by men: Rex Carlton, Bill Fabris, Russell Giesenschlag, Edward Marona, John Salvatore, Dick Scanlon, and the emcee is Larry Raiken. Thurs. and Fri. at 8 p.m., Sat. at 8 and 11 p.m., Sun. at 3 p.m. **Riverwest Theatre,** 155 Bank Street 243-0259).

PENN & TELLER—Talented stand-up artists, in an uproarious carnival sideshow-type entertainment supervised by Art Wolff, do a few cool things. Beware—schedules change weekly; call for specific details. $20–$26. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

THE RISE OF DAVID LEVINSKY—A musical with book and lyrics by Isaiah Sheffer, and music by Bobby Paul, based on Abraham Cahan's novel about coming to America and finding success; directed by Sue Lawless. Call theater for specifics details. **John Houseman Theatre,** 450 W. 42nd St. (967-9077).

STARDUST—André DeShields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell perform in an evening of Mitchell Parish's works in a new musical revue; directed by Albert Harris. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; thru 12/7; $20. **Theatre Off Park,** 224 Waverly Place (627-2556).

THE STRANGER'S RETURN—Performances in both Yiddish and English versions of a comedy-drama with music by Michael Fried and Miriam Kressyn; directed by Michael Fried. It's set in New York City against the background of World War II and the Holocaust. Featured in the cast are Bruce Adler, David Eichenbaum, Ibi Kaufman, Shifra Lerer, Raquel Yossiffon, Dawn Spare, Herschel Rosen, Bradford Minkoff, and Michael Michalovic. Thru 12/7; $12 thru $18. Call theater for specifics as to dates and times. **Triplex Theatre 2,** Borough of Manhattan Community College, 199 Chambers Street (618-1980).

THE TUNNEL—Gregory Teer's story of an attempted escape by the IRA from Long Kesh internment camp in the late 1970s. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $10 to $15. **Irish Arts Center Theatre,** 553 West 51st Street (757-3318).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THE WIDOW CLAIRE—Matthew Broderick and Hallie Foote star in Horton Foote's play about suitors in a small Texas town all wooing a toothsome young widow; directed by Michael Lindsay Hogg. Call theater for specifics. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THEATER COMPANIES

ACTORS COLLECTIVE—Samm-Art Williams's *Cork,* about a black actor who is visited by the spirit of a 19th-century minstrel who reminds him of his debt to the past; directed by Warren Manzi. Thurs.–Sun. at 8; $8; thru 12/21. **Courtyard,** 39 Grove St. (279-4200).

AMERICAN JEWISH THEATRE—Lloyd Gold's *Passover,* a comedy set in a small town in Georgia about a widowed schoolteacher struggling to keep her family together in the face of many obstacles; directed by Louis W. Scheeder. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7. **92nd Street Y** at Lexington Ave. (427-6000).

CHICAGO CITY LIMITS—*Taking Liberties,* improvisational revue with audience participation. Wed. and Thurs. at 8:30, Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CLASSIC STAGE COMPANY—Novella Nelson and Steven Coats star in a revival of *Skin of Our Teeth,* directed by Carey Perloff. The Antrobus family tries to survive with a dinosaur at the window and a man named Moses at the back door. Tues.–Sun. at 8, Sat. & Sun. at 2; $18–$20; thru 12/6. **Classic Stage Theater,** 136 East 13th Street (677-4210).

CUBICULO—Strindberg's *The Dream Play,* directed by Raymond David Marciniak. 12/3-6, 10-13, 17-20, at 8; $8. **Cubiculo,** 414 W. 51st St. (265-2138).

EQUITY LIBRARY THEATRE—*Night Watch,* Lucille Fletcher's 1972 mystery thriller about a domineering husband and a long suffering wife; directed by Licia Columbi. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 12/4 thru 21. **Equity Library Theatre,** 103rd Street and Riverside Drive (663-2028).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8 p.m. **Fourth Wall Theater,** 79 East 4th Street (254-5060).

HERITAGE THEATRE—Daphne DuMaurier's *Rebecca,* directed by Thomas Luc Summa. Thurs. thru Sun. at 8, Sun. mat at 3 p.m.; 12/3 thru 7; $8.50. **Colosseum Theatre,** 1166 Sixth Avenue (679-7575).

JEAN COCTEAU REPERTOIRE—John Webster's *The Duchess of Malfi,* wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror; Anthony Naylor directs. John Steinbeck's *Of Mice and Men,* the American classic retold for the stage, with Harris Berlinsky and John Schmerling; directed by Eve Adamson. Thurs.-Sat. at 8, Sun. at 3; $8–$15; plays in repertory through 2/6 with *Duchess.* **Bouwerie Lane,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Arnold Wesker's *Roots* centers around a girl who looks at her family with new insights as she matures; directed by Edward M. Cohen. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $14 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

LA MAMA—A revival of Fernando Arrabal's *The Architect and the Emperor of Assyria,* directed by Tom O'Horgan, plays thru 12/28. *Etiquette,* a musical revue with manners, by William M. Hoffman and John Braden, directed by Jon Vaccaro. Thurs. thru Sun. at 9 p.m.; thru 12/14. **La Mama Annex,** 74A East Fourth Street (475-7710).

MANHATTAN PUNCH LINE—*Epic Proportions,* by Larry Coen and David Crane; directed by Paul Lazarus. It's a look at the making of a Cecil B. DeMille-type biblical epic with a cast of 35,000, well, almost 35,000—actually seven. Featured in the cast are Mark Kenneth Smaltz, Louise Roberts, Paul O'Brien, Patricia Norcia, Mic Murphy, Michael Heinstzman, Robert Blumenfeld, and Humbert Allen Astredo. $10; Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; thru 12/8. On 12/12 and 13 at 10:30 p.m.; $7; *Power Town,* a Not Ready for Prime Time spoof of Thornton Wilder's *Our Town.* **Judith Anderson Theatre** on Theatre Row, 424 West 42nd Street (279-4200).

MANSTAGE PROJECT—A new company devoted to plays of male experience: D. R. Andersen's gay mystery-romance *Dancin' in the Dark,* directed by Leslie Irons. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $10. **Shandol Theater,** 137 West 22nd Street (243-9504).

MEDICINE SHOW THEATRE ENSEMBLE—*Leave It to Me,* revival of a 1938 musical comedy by Cole Porter, and Bella and Samuel Spewack; directed by Barbara Vann. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $10; thru 1/3. **Medicine Show,** 6 West 18th Street (255-4991).

NEW YORK THEATRE WORKSHOP—Deborah Pryor's *Burrhead* depicts a girl's journey into womanhood and the dark side of sexuality; directed by Pryor. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; thru 11/29. 12/4 thru 13, Jeffrey Jones's *Seventy Scenes of Halloween* depicts a couple who are visited by ghosts, beasts, witches, and their own worst fears; directed by Michael Greif. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10. **Theatre,** 31 Perry Street (279-4200).

PAN-ASIAN REPERTORY THEATRE—Ernest Abuba and Freda Foh Shen star, with a cast of eighteen Asian American actors, in *Shogun Macbeth,* a production of Shakespeare's enduring classic, herein set in 13th century feudal Japan; directed by John R. Briggs. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; $12 and $16; thru 12/13. Presented by the Pan-Asian Repertory at **Playhouse 46,** 423 West 46th Street (245-2660).

PLAYWRIGHT HORIZONS—*Black Sea Follies,* a music-theatre piece by Paul Schmidt, directed by Stanley Silverman, about a visit to Stalin's dacha where he is putting together a movie deal featuring Shostakovich. Featured in the cast are Alan Scarfe as Stalin, David Chandler as Shostakovich, Carol Zeavin, Henry Stram, Deborah Milson, Robert Osborne, Matthias Negele, Elena Ivanina, Martha Caplin, and Sarah Clarke. Tues. thru Sat. at 8 p.m., Sun. at 7 p.m., Sat. and Sun. at 3 p.m.; $17 and $20. **Studio Theatre,** 416 West 42nd Street (564-1235).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentine comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century to contemporary times; *Café con Leche,* Gloria Gonzalez's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays; and $16 to $18 for musicals. Thru December. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. Featured in the cast with him are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun. at 8 p.m. except Sat., when it's at 7 and 10; $20. **Ridiculous Theatrical Theatre,** One Sheridan Square (691-2271).

SOHO REP—Stephen Lowe's comedy, *The Ragged Trousered Philanthropists,* about a group of poor house-painters, painting a Victorian house onstage, who are forced to accept lower and lower wagers in order to keep their jobs. Thru 12/7; $10. **Greenwich House,** 27 Barrow Street (925-2588).

THEATER IN ACTION—Grigori Gorin's *The House That Swift Built,* Molière's *Tartuffe,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory. Thurs., Fri., & Sat. at 8, Sun. at 3; thru 12/28. **Theater in Action,** 46 Walker St. (431-1317).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AN EVENING OF SHOLOM ALEICHEM—A one-man show starring Murray Horwitz in the delightful character of the man whose folk tales and humor are compared to those of Mark Twin. Thurs. thru Sat. at 8 p.m., Thurs. at 11 a.m., Sun. at 3 p.m.; 12/4 thru 14; $8 to $10. **New Theater,** 465 Dean Street, 3 (718-230-3366).

BLUE IS FOR BOYS—Robert Patrick's romantic farce about love affairs in an all-gay college dorm. Fri. at 8, Sat. at 7 & 10, Sun. at 3; thru 1/1/86; $10. **Corner Loft Theatre,** 99 University Place (228-0056).

BLUES FOR A GOSPEL QUEEN—Kathi Walker stars as Mahalia Jackson in a musical by Don Evans and John Lewis about the life of Ms. Jackson; directed by Felix E. Cochren. Wed.–Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6 to $12; thru 12/21. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

CHILI QUEEN—Jim Lehrer (of the MacNeil/Lehrer NewsHour) has written this play, set in a Texas diner, about a young drifter and a waitress whose confrontation propels them to fame and infamy; directed by Frances Hill. Featured in the cast are Paul Doherty, Rick J. Porter, Jayne Chamberlin, and Fred Burrell. (Lehrer and MacNeil will be heard in the role of TV newsmen.) 12/3 thru 5, and 12/10 thru 13 at 8 p.m.; 12/7 at 3; $8. **Hartley House Theatre,** 413 West 46th Street (315-2052).

DARK HOURS—Evonne Marie Fitzgerald's surrealistic drama, set in a train station, which concerns the lives of five people; directed by the author. Tues. thru Thurs. at 8, Sat. and Sun. at 3; 12/2 thru 14; $8. **Westside Theatre,** 252 West 81st Street (874-7290).

DOUBLE BILL—John Lewter's *Nuptial Song,* directed by John Basil, and T. Wayne Moore's *Honeymoon,* directed by the author. Sun.–Tues. at 8; thru 12/9. **Hartley House,** 413 W. 46th St. (315-2052).

DOUBLE BILL—Martin Zurla's *Late Brunch,* a mystery comedy directed by the author, and Kent R. Brown's *Valentines and Killer Chili,* a romance directed by Terry D. Kester. Wed.-Sat. at 8, Sun. at 3; $8; 12/3–14. **Raft Theatre,** 432 West 42nd Street (947-8389).

DOUBLE BILL—Douglas A. Mendini's *Timmy Kills Lassie on Christmas Day,* a tale of murder and madness; directed by Fred Fondren. And G. Murtaugh Gingrich's *George Bush, Anyone?* a modern fable of home-grown American terrorism; directed by Eric Keith. Wed. thru Fri. and Sun. at 8; $6; 12/3 thru 21. **Prometheus Theater,** 239 East 5th Street (477-8689).

DOWN AN ALLEY FILLED WITH CATS—Stewart Finlay-McLennan and Theo Barnes star in an award-winning Australian play by Warwick Moss, about two men who attempt to outwit each other for a glittering prize; directed by Peter Askin. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; 12/4 thru 12/21. **Quaigh Theatre,** 108 West 43rd Street (249-4200).

FAIR SEX—A play written and directed (and acted in) by Lynn Middleton, starring Sandra Phyllis and Wendi Franklin, tells of a prostitute, a battered wife, and a black poet who use psychodrama to rise above their past. From 12/5; $10. Call theater for specifics. **Any Place Theatre,** 303 East 44th Street (279-4200).

FIFTH OF JULY—The Lanford Wilson play, directed by B. Rodney Marriott. 12/2–6 at 8,. 12/3 at 2; $5. **Fordham University,** 113 W. 60th St. (841-5267).

FINDING NORTH—Five short plays: *Baby in the Window* and *The Kingdom of Fish* by Tim Powers; *Graces Before the Mirror, Uncertain Terms,* and *Cryptus and Cinerea: A Tragedy in Ten Minutes* by Jim Luigs. Tues.–Sat. at 6:30; Sat. & Sun. at 2:30; $5. **William Redfield Theatre,** 354 West 45th Street (307-6917).

THE GREAT TRUMAN CAPOTE—Fredrick Davies appears in this one-man show about the raconteur of a café society that later rejected him. Mondays (12/8, 15, and 22), at 7:30 p.m.; $20 at door, $15 in advance. **Mark Goodson,** 2 Columbus Circle (245-8158).

HOUSE ON MAYHEM STREET—An ensemble creation conceived and written by Jerry Cofta, Lynn Pyle, Skeeter Greene, Greg Langdon; directed by Ted Hannan, taking place in a women's shelter in the Bronx. Thurs.–Sat. at 8, Sun. at 3; $10–$8. **American Theatre of Actors,** 314 W. 54th St. (279-4200).

LIKE THEM THAT DREAM—Edgar White's play about a young black South African in America and his constant thoughts of atrocities perpetrated against his relatives in South Africa; directed by Andre Robinson Jr. Thurs.–Sat. at 8, Sun. at 3; $8; thru 12/7. **Roger Furman Theatre,** 290 Lenox Ave., 3rd floor (876-3272).

THE MAIDS—Jean Genet's drama, directed by Assurbanipal Babilla, in which two sisters hatch schemes of vengeance to do away with their "benevolent" mistress. Fri.–Mon. at 8; $8; thru 12/8. **French Evangelical Church,** 128 West 16th Street (982-3480).

MODIGLIANO—Dennis McIntyre's play, directed by Louis Rackoff. Fri.–Mon. at 8; FREE; thru 12/15. **Lee Strasberg Center,** 115 E. 15th St. (533-5500).

THE RED MADONNA OR A DAMSEL FOR A GORILLA—Written and directed by Arrabal, play is set in Madrid during the first decades of this century through Franco's rise, and is loosely based on the true story of a young society woman. Wed. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $10. **INTAR Hispanic American Theatre,** 420 West 42nd Street (279-4200).

TERMINAL BAR—Paul Selig's comedy brings together three disparate figures in a derelict bar as the city is ravaged by a "plague"; directed by Michael Engler. Featured are Fisher Stevens, Roxanne Rogers, and Jayne Haynes. Tues.–Fri. at 8, Sat. at 7 & 10; $10; thru 12/6. **En Garde Arts,** 270 Lafayette St. (945-3270).

TIME OUT OF TIME—Clifford Mason's drama about a newspaperman in Jamaica who seeks to make changes in the face of the coming revolution; directed by Al Freeman Jr. Thurs.–Sun. at 7, Sat.–Sun. at 3; $8; thru 12/7. Henry Street Settlement **New Federal Theatre,** 466 Grand Street (598-0400).

THE UNEXPECTED GUEST—Agatha Christie's classic whodunit, directed by Fred Fondren. 12/7, 13, 14, 20, 21 at 8 p.m. (Sun. mats. at 3); $8. **Prometheus Theater,** 239 East 5th Street (477-8689).

WAITING FOR LEFTY—A revival of Clifford Odets's play; directed by Richard Hoehler. Thru 12/14; $8. Call theater for specifics. **Michael Chekhov Studio,** 19 W. 36th St., 8th floor (795-3104).

WAITING FOR THE PARADE—John Murrell's play about World War II from the point of view of the women left behind to worry and wait; directed by Timothy Sanford. Thurs.-Sat. at 8, Sun. at 3; $9; thru 12/14. **Art & Work Ensemble,** 870 Sixth Ave. (213-0231).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BARBRO BACKSTROM—Wire-mesh sculptures of the figure, by a Swedish artist, thru 12/13. Simon/Neuman, 42 E. 76th (744-8460).

GOTTFRIED BOHM—Fifty drawings by this German architect who won the 1986 Pritzker Architecture Prize, 12/4-1/10. Goethe House, 1014 Fifth (744-8310).

RICARDO CINALLI—Monumental pastel murals of mythological scenes, thru 12/20. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

ROBERT CUMMING—Invented objects and architecture, thru 12/20. Castelli Graphics, 4 E. 77th (288-3202).

SONIA DELAUNAY—Selected works from 1907-1972, including paintings, graphic designs, and sketches for fashions and fabrics, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

ARNOLD FRIEDMAN—More than 100 paintings, watercolors, and drawings by this American Modernist, thru 12/27. Salander-O'Reilly, 22 E. 80th (879-6606).

ANTONIO GAUDI—Furniture and objects designed by Gaudi, some of which were fabricated by Busquets, thru 12/20. Stone, 48 E. 86th (988-6870).

NANCY GRAVES—Recent works on paper in two series—her "Australia" gouaches, and pastel drawings derived from collaged images of natural forms and patterns, 12/6-1/6. Knoedler, 19 E. 70th (794-0550).

KEIKO HASEGAWA—Raku works by a potter who lives in Devon, England, thru 1/6. Graham, 1014 Madison (535-5767).

ROBERT KULICKE/BESSIE JAMIESON—Seascape and still-life paintings by Kulicke, plus jewelry by Kulicke and Jamieson, thru 12/24. Davis & Langdale, 21 E. 60th (838-0333).

JULIO LARRAZ—Recent pastels and watercolors of surrealistic Caribbean architectural perspectives and interiors, 12/3-24. Haime, 1000 Madison (772-7760).

LUIS MARSANS—Recent still-life drawings and paintings by a Spanish artist, thru 12/23. Bernard, 33 E. 74th (988-2050).

LOUISA MATTHIASDOTTIR—Still-life paintings and Icelandic landscapes, 12/6-1/7. Schoelkopf, 50 W. 57th (765-3540).

HENRY MOORE/JOAN MIRO—Sculptures and prints/Aquatints and drawings. Thru 12/31. Silberberg, 16 E. 79th (861-6192).

MALCOLM MORLEY—New paintings and watercolors, thru 12/30. Fourcade, 36 E. 75th (535-3980).

JOHN NEWMAN—Three recent sculptures, thru 12/13. Hoffeld, 1020 Madison (734-5505).

JENNY OKUN/JOYCE SCHMIDT—Large color photographs of superimposed images/Prints made from photographs of mitnan shrubs, printed on paper made from the shrub. Thru 1/3. Urdang, 23 E. 74th (288-7004).

JACKSON POLLOCK—Paintings and drawings from 1943-46, including works from the "Equine" and "Sgrafitto" series, thru 12/20. McCoy, 19 E. 71st (570-2131).

WINOLD REISS—Works on paper, including architectural designs, fantasies, and portraits, thru 1/3. Shepherd, 21 E. 84th (861-4050).

OLGA ROZANOVA—Watercolors, collages, and linocuts for projects executed between 1913-1916, thru 12/30. Carus, 872 Madison (879-4660).

JOAQUIN TORRES-GARCIA—Works by Torres-Garcia and six of his students, thru 12/31. Kouros, 23 E. 73rd (288-5888).

HERK VAN TONGEREN—New bronze sculptures, thru 12/13. Cordier & Ekstrom, 417 E. 75th (988-8857).

57th Street Area

BENNY ANDREWS/MARCH AVERY—Portraits, in oil and canvas, and on paper/Watercolors in a series entitled, "Summer of 1986." 12/6-30. Armstrong, 50 W. 57th (582-8581).

BERND AND HILLA BECHER/GUNTHER FORG/REINHARD MUCHA—Photographic and sculptural installations by four German artists, thru 12/20. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

WARREN BRANDT/JIM WEIDLE—Recent landscape paintings by both, 12/6-31. Fischbach, 24 W. 57th (759-2345).

JOSEPH CORNELL—Box constructions and collages from his personal collection, 12/5-1/31. Pace, 32 E. 57th (421-3292).

SONIA DELAUNEY—Rare lithographs, thru 1/23. Zarre, 41 E. 7th (752-0498).

JEAN DUBUFFET—A retrospective of paintings, drawings, gouaches, thru 12/31. Urban, 500 Park (593-3306).

LUCIO FONTANA—Mixed-media works on canvas from the 50s, thru 12/24. Del Re, 41 E. 57th (688-1843).

MARY FRANK—Large colored monoprints, painted plaster reliefs, ceramic and papier maché sculptures, and drawings, thru 12/13. Zabriskie, 724 Fifth (307-7430).

DAVID HOCKNEY—Thirty-three new "Home Made" prints, 12/6-1/3. Emmerich, 41 E. 57th (752-0124).

WILLIAM KING—Recent sculptures in vinyl, wood, and bronze, plus monotypes, thru 12/31. Dintenfass, 50 W. 57th (581-2268).

COLIN LANCELEY—Six small relief paintings from the past two years, and one large new work, "Nocturnal Garden," by an Australian artist, thru 12/31. Frumkin, 50 W. 57th (757-6655).

DAVID LUND—Landscape paintings from memory, thru 12/20. Borgenicht, 724 Fifth (247-2111).

RENE MAGRITTE—Paintings and gouaches from 1926 through the mid-60s, in an exhibition honoring the 50th anniversary of the artist's first exhibition in the United States at Julian Levy Gallery, thru 12/15. Herstand, 24 W. 57th (664-1379).

JOHN MARIN—Forty miniature watercolors, thru 12/13. Kennedy, 40 W. 57th (541-9600).

FRIEDRICH MECKSEPER—Etchings of surrealistic still lifes, thru 12/13. Fitch-Febvrel, 5 E. 57th (688-8522).

LINDA PEER—Wood and fired clay sculptures of the human head, thru 12/13. Pearl, 38 E. 57th (838-6310).

TONY SIANI—Narrative paintings, thru 12/20. Ross, 50 W. 57th (307-0400).

RICHARD TUTTLE—New mixed-media works, thru 1/3. BlumHelman, 20 W. 57th (245-2888).

East Village

KEN BROWN—Functional art works, such as lawn ornaments, towels, mugs, and calendars, 12/5-28. Capp, 223 E. 10th (982-4444).

SEYMOUR CHWAST—A retrospective of design work, including typefaces, record jackets, illustrations, animated films, posters, and packages, by one of the founders of Push Pin Studio, thru 12/12. Cooper Union, 7th St. at Third Ave. (254-6300).

LINUS CORAGGIO—Free-standing sculptures and wall reliefs made of welded junk metal, thru 12/21. B-Side, 543 E. 6th (477-6792).

CHRIS GRIFFIN—New wood and terracotta sculpture based on geometric and organic forms, thru 12/14. Pictogram, 443 E. 9th (505-5576).

JEANNE JAFFE—Life-size sculptures and frieze reliefs constructed of cast paper, thru 12/11. 9th Precinct, 309 E. 5th (982-7933).

ARNOLD MESCHES—Recent paintings that juxtapose imagery from the present and the past, thru 12/21. Shainman, 500 E. 11th (460-5890).

KEN SOFER—Oil paintings on wood in which loose brushstrokes are played against geometric compositions, 12/4-1/4. M-13, 413 E. 9th (505-9016).

MARIO SOTOLONGO/JAMES HYDE—Abstract paintings in acrylic, on shaped canvases/Abstract paintings on canvas, wood, and concrete. Thru 12/20. Good, 39 Great Jones (420-9063).

CHRISTOPHER SPEICH—Recent drawings by an Austrian artist, 12/5-1/4. Humphrey, 242 E. 5th (529-0692).

ED VALENTINE—Paintings by the artist, and by his alter egos, Paris Karol and Autine Roualt, thru 12/28. Avenue B, 167 Ave. B (473-4600).

SoHo and TriBeCa

ELEANOR ANTIN—"Loves of a Ballerina"—an installation in which films have been imbedded in stage sets, 12/6-1/3. Feldman, 31 Mercer (226-3232).

ALFONSE BORYSEWICZ/GRETCHEN FAUST—Recent paintings by both. Thru 12/24. Cutler, 164 Mercer (219-1577).

DEBORAH BUTTERFIELD—Nine life-size sculptures of horses made from discarded materials, 12/6-1/24. Thorp, 103 Prince (431-6880).

PATRICE CAIRE/RED HAMMOND—Recent figurative sculptures/Abstract paintings. 12/4-31. Neo Persona, 51 Hudson (966-5105).

PAUL CARANICAS/DAN SINCLAIR—Large-scale paintings of architecture in landscapes/Small sculptures composed of pre-fabricated tools and metal. 12/3-30. Schreiber/Cutler, 171 Spring (925-1441).

FRANCESCO CLEMENTE—Self-portrait monotypes, in oil on paper, thru 12/20. Sperone Westwater, 142 Greene (431-3685).

PAPO COLO—Paintings, sculptures, drawings, and documentations of performances from the past ten years, thru 12/31. Exit, 578 Broadway (966-7745); Esman, 70 Greene (219-3044).

MARY ANN CURRIER—"Ruminations on a Courtyard" and other drawings, 12/6-1/7. Milliken, 98 Prince (966-7800).

JIRI GEORG DOKOUPIL—Recent paintings and sculpture, thru 12/20. Sonnabend, 420 W. Broadway (966-6160)).

ELLEN DRISCOLL/CAROLE SEBOROVSKI—Recent sculpture/Etchings. Thru 12/20. Brandt, 568 Broadway (431-1444).

DON EDDY—Realist paintings that combine landscapes with personal imagery, thru 12/17. Hoffman, 429 W. Broadway (966-6676).

SIMON EDMONDSON—Expressionist paintings by a young British artist, thru 12/20. Lang & O'Hara, 568 Broadway (226-2121).

PHILIPPE FAVIER—Etchings on ceramic-glazed glass, thru 1/15. Cadot, 470 Broome (226-7220).

DAVID GEISER—Paintings that contain symbols from Western and primitive cultures, thru 12/27. Littlejohn-Smith, 133 Greene (420-6090).

PAUL GEORGES—Recent figurative paintings, 12/6–1/10. Piumb, 81 Greene (219-2007).

WOPO HOLUP—Cement wall reliefs with classical motifs, thru 12/20. Bouckaert, 100 Hudson (925-6239).

HOLLY HUGHES—Recent paintings and works on paper, thru 12/24. Beitzel, 113 Greene (219-2863).

MARK KATANO/PHILIPPE JUDLIN—Large-scale abstract paintings/Assemblage paintings. Thru 12/13. Green, 152 Wooster (982-3993).

ALEX KATZ—Recent woodcuts, linocuts, and silkscreens, thru 12/31. Crown Point Press, 568 Broadway (226-5476).

MIKE KELLEY—Recent paintings in a series entitled, "Plato's Cave, Rothko's Chapel, Lincoln's Profile," thru 12/20. Metro Pictures, 150 Greene (925-8335).

BERTRAND LAVIER—Recent works by a French sculptor who paints and alters everyday objects, thru 12/20. Gibson, 568 Broadway (925-1197).

SYLVIA PLIMACK MANGOLD—Tree-filled landscapes, in ink, acrylic, and gouache on paper, 12/6–1/3. Alexander, 59 Wooster (925-4338).

MARIA NAZOR—Paintings in pastel on paper, of complex cartographic configurations, thru 12/13. Rubin, 411 W. Broadway (226-2161).

JEAN-FRANCOIS OCTAVE—Monochromatic sepia-toned paintings that address the issue of "beauty," thru 12/20. Wood, 127 Spring (431-6003).

CLAUDIO PARMIGGIANI—Sculpture and drawings in a series entitled, "Iconostases," 12/6–1/11. Totah, 152 Wooster (475-8330).

ROLAND POULIN—Coffin-like sculptures, plus drawings, thru 12/13. 49th Parallel, 420 W. Broadway (925-8349).

RICHARD RAPPAPORT—Portraits and large-scale allegorical paintings inspired by Michelangelo's Sistine frescoes, thru 12/17. Blue Mountain, 121 Wooster (226-9402).

CZASHKA ROSS/SANDY WINTERS—Handmade paper works and bronze wall reliefs/Painted wall reliefs. Thru 12/20. Condeso/Lawler, 76 Greene (219-1283).

MARLENE SIFF—Geometric paintings, thru 1/4. Segal, 568 Broadway (431-0010).

ANTHONY J. SOUTHCOMBE—Paintings that depict English life at the turn-of- the-century, thru 12/31. Henoch, 80 Wooster (966-0303).

ETTORE SPALLETTI—Monochromatic paintings and sculptures inspired by the hills of the Abruzzi mountains near the Adriatic sea, thru 12/20. Baskerville + Watson, 578 Broadway (925-1955).

ELLEN STEINFELD—Paintings of abstracted landscapes on shaped wood panels, thru 12/20. Davidson, 415 W. Broadway (925-5300).

ERICA VAN HORN/BEVERLY OWEN—An installation work entitled, "I Have Been Making Books Since the Day President Kennedy Was Shot"/A window installation entitled "Home," suggesting that windows are emblems of what the homeless see and remember about their homes. Thru 12/20. Franklin Furnace, 112 Franklin (925-4671).

ANDY WARHOL—Hand-painted images taken from popular comic strips, from 1960–62, thru 6/13. Dia Art Foundation, 77 Wooster (431-9232).

Other

JIRI ANDERLE—Prints that pay homage to Durer, Rembrandt, and other old masters, thru 12/30. Ryan, 452 Columbus (799-2304).

JOE DAVIS—Paintings of desolate urban landscapes, thru 1/4. Bernarducci, 17 E. 17th (206-7578).

DAVID FINN—New sculpture, thru 12/24. Ala, 32 W. 20th (741-3344).

ALLAN GRAHAM—Wood sculptures that have mixed-media, such as newspaper comic strips and pages of poetry, on their surfaces, thru 12/12. Cornelius, 170 Fifth (243-7171), Mon.–Fri., Sat. by appt.

ANDY WARHOL—His "Oxidation Paintings" from 1978, thru 12/24. Gagosian, 521 W. 23rd (807-0807).

GROUP SHOWS

Madison Avenue and Vicinity

CECIL—16 E. 72nd (517-3605). Sculpture by Agostini, Cairns, Gagnier, Sherk, Silver; thru 1/3.

FORUM—1018 Madison (772-7666). Collages by eighteen artists, including Baron, Bearden, Boghosian, Gillespie, Glasco, Helander, others; thru 12/31.

GALDY—19 E. 71st (517-8576). "The Bruegel Family and Their Times: Flemish and Dutch Paintings of the 16th and 17th Centuries," thru 12/15.

KOVESDY—897 Madison (628-6886). Futurist works by Delauney, Exter, Kupka, Mattis-Teutsch, Scheiber, others; thru 12/20.

MCCARRON—1014 Madison (772-1181). "Heavenly Apparitions: Angels and Putti"—works on paper from the 16th–18th centuries; thru 1/31.

SHEEHAN—52 E. 79th (772-7777). American prints dating from the mid-18th century to the mid-20th century, by Bingham, Johnson, Sargent, Whistler, others; thru 12/30.

57th Street Area

DE NAGY—41 W. 57th (421-3780). Paintings and sculpture that have religion as a theme, by Arman, Butler, Castoro, Picasso, Rand, others; 12/6–1/3.

DEUTSCH—20 W. 57th (765-4622). Works by 20th-century artists, including Acery, Crawford, Dove, Graves, Stella, others; thru 12/30.

FRUMKIN—50 W. 57th (757-6655). Recent monotypes by 15 artists, including Arnoldi, Drake, Mazur, Steir, others; thru 12/31.

KENT—41 E. 57th (980-9696). "Visionaries," with sculpture by Archipenko, Arp, Giacometti, Gonzalez, Lipshitz, Moore, Rodin, Rosso, Smith; thru 1/3.

ST. ETIENNE—24 W. 57th (245-6734). "Oscar Kokoshka and His Time," with works by Gerstl, Kokoshka, Schiele, others; thru 1/31.

TILTON—24 W. 57th (247-7480). Recent works by Cemin, Icaro, Kessler, Plate, Purdum, Scheibl, others; thru 12/24.

East Village

BROMM—170 Ave. A (533-4233). Furniture and functional objects by Acconci, Bidlo, Castoro, Haring, Sherman, others; thru 12/21.

CERIGO—202 Ave. A (777-2579). Paintings by Albers, Asher, Goldstein, Robinson, Smith; 12/4–21 and 1/7–25.

KENKELEBA HOUSE—214–16 E. 2nd (254-5269). "Self-Portrait," with works by Corn, Gilmour, Heap-of-Birds, Pink, Searles, others; thru 12/21.

KRAINE—85 E. 4th (982-7118). Works by Baker-Salmon, Levy, Oeschle, Schoenfeld, 12/4–21.

LA MAMA—6 E. 1st (505-2476). "The City and the Street," with paintings, photographs, and sculpture by Braczyk, Dydo, Ess, Hujar, Rice, Sparre, Thek; thru 12/16.

P.S. 122—150 First Ave. (477-5288). "Myths and Magic," with works by Berlin, Byars, Migliore-Newton, Solomon, others; also at Henry Street Settlement, 466 Grand (598-0400); thru 1/31.

ST. MARKS—411 E. 9th (505-9716). "Poignant & Peculiar," with works by Brim, Diehl, Fine, Karish, Wilcox, others; thru 12/25.

SHARP—175 Ave. B (777-4622). Works by gallery artists; 12/4–21.

SoHo and TriBeCa

ALLEN—110 Greene (334-9710). Works by Doktori, Galligan, Pimstein, Serrano, Telfair; thru 12/20.

BAUM—109 Hudson (219-9854). "An Intimate Presence," with paintings and sculpture by Anker, Beradman, Denney, Schwartz, Siciliano, Smukler; 12/4–1/3.

BLUM HELMAN—80 Greene (245-2888). "Iconic Imagery," with works by Bartlett, Hunt, Lane, Moskowitz, Rothenberg, True, others; thru 1/10.

CAVIN-MORRIS—"Bottom Line America: New Discoveries and Rediscoveries in Outsider Art," with works by Birnbaum, Harvey, Ramirez, Yoakum, others; "African Colonial Art"; thru 12/13.

DI LAURENTI—383 W. Broadway (925-5100). "ArtItalia '86: Works of Italian Artists"—an overview of work from the 60s to the present; thru 12/20.

ERPF—568 Broadway (925-6160). Hard-edge paintings from the 50s by Benjamin, Feitelson, Hammersley, McLaughlin; thru 1/3.

14 SCULPTORS—164 Mercer (966-5790). Columns by forty sculptors; thru 1/3.

KLEIN—611 Broadway (505-1980). Works by Carlson, Casebere, Ferrara, Finlay, Highstein; 12/5–1/24.

LORENCE-MONK—568 Broadway (431-3555). "The Manor in the Landscape," with works by Barth, Bleckner, Deutsch, Hansell, Lawson, Mangold, Stephan, others; thru 12/20.

MUNROE—415 W. Broadway (226-0040). Paintings on paper by Armstrong, Dworkin, Imber, Janowitz, Kelley, Neely, Pogany; 12/3–1/3.

NEWBURG—44 White (219-1885). "As Sculpture," with works by Armleder, Cemin, Hsu, Keister, Suzuki, Torreano; photoworks by Jan Henderikse; 12/3–1/4.

NOSEI—100 Prince (431-9253). Paintings by seven Italian artists working in Rome, including Cannella, Ceccobelli, Nunzio, Palmieri, others; thru 12/31.

SCHELLMANN—50 Greene (219-1821). "For Joseph Beuys"—a portfolio of prints by 30 international artists in tribute to the late German artist; thru 1/31.

STEINBAUM—132 Greene (431-4224). Works by 40 artists who are over 70 years old, including Agostini, Bishop, Bourgeois, de Kooning, Gross, Motherwell, others; thru 1/3.

STOREFRONT OF ART AND ARCHITECTURE—97 Kenmare (431-5795). A retrospective of past exhibitions, performances, and other programs; thru 12/27.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, 633 W. 155th (593-6307). Tues.–Sun. 1–4. "38th Annual Academy-Institute Purchase Exhibition (Hassam and Speicher Fund)," with works by Arneson, Golub, Martin, Samaras, Shapiro, Stella; thru 12/14.

CITY—2 Columbus Circle (974-1150). Mon.–Fri. 10–5:30, Sat. 10–5. "The Building of Architectural Vision," with works by Allain, Darden, Glovsky, Holden, Gill/Bausman, others; thru 1/3.

HUDSON GUILD—441 W. 26th (760-9800). Works by Avery, Brooks, Cooperman, Shaler, Willard, others; thru 12/22.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8109). Landscape, in painting and sculpture by Amenoff, Bartlett, Cucchi, Goldstein, Innerst, Kiefer, Lucero, others; thru 12/14.

P.S. 1—46-01 21st St. (718-784-2084). "John McCracken: Heroic Stance;" "Preview: Nine French Painters;" "Sue Coe: Malcolm X Series;" "Special Projects;" "Building Machines;" "James Turrell: Meeting an Installation" (by app't only); "Larry Miller: Accord;" thru 12/21.

PHOTOGRAPHY

BERENICE ABBOTT—Three images from past photographs that have been newly released in a small edition, thru 12/25. Hamilton, 19 E. 71st (744-8976).

ANTON AND MARTIN BRUEHL—Photographs from their commercial studio, many of which appeared in Condé Nast magazines, thru 1/3. Light, 724 Fifth (582-6552).

ROBERT CAPA/DAVID SEYMOUR-"CHIM"—Photographs of the Spanish Civil War by both, thru 12/31. Spanish Institute, 684 Park (628-0420).

WALTER CHAPPELL—"Collected Light"—photographs from 1964–86, thru 1/17. Neikrug, 224 E. 68th (288-7741).

LEE FRIEDLANDER/LEN JENSHEL—"Cherry Blossom Time in Japan"—a new book of photogravures/Recent color photographs made in conjunction with the film, *True Stories*. Thru 12/13. Miller, 138 Spring (226-1220).

NAN GOLDIN—Photographs that document intimate rituals and relationships through intensely personal portraits, in a series entitled "The Ballad of Sexual Dependency," thru 12/31. A slide presention will also be given on 12/5, 12/12, 12/19 at 7, $10. Burden, 20 E. 23rd (475-8790).

I.C.P.—1130 Fifth (860-1777) Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. "Alfred Eisenstadt: Eisie at 88"; "David Seymour "Chim": The Early Years, 1933-1939," thru 1/11.

SUSAN EVE JAHODA—Hand-colored photographs of figures in interiors, thru 12/21. Area X, 200 E. 10th (477-1177).

CHAS RAY KRIDER—A series of handcolored black and white photographs entitled "The Order of the Holy Glove," thru 12/12. Natkin, 395 Broadway (925-4499).

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8731). "Childhood in the Bronx"—photographs by Georgeen Comerford; vintage photographs from the Collection of The Bronx Institute; thru 12/14.

KASPAR THOMAS LINDER—Conceptual self-portraits, thru 12/22. Pfeifer, 568 Broadway (226-2251).

ANNIE LIEBOVITZ—Recent color and black-and-white photographs of celebrities, 12/5–27. Janis, 110 W. 57th (586-0110).

TEOBERT MALER/ALFRED P. MAUDSLAY—Photographs of Maya ruins by both, taken in the late 1800s, thru 12/24. Center for Inter-American Relations, 680 Park (249-8950).

NICHOLAS NIXON/GUSTAVE LEGRAY—Close-up photographs of his wife and children/Rare photographs of seascapes and trees, taken in the 1800's. 12/3–1/17. Pace/MacGill, 11 E. 57th (759-7999).

PRAKAPAS—19 E. 71st (737-6066). Photographs by artists, including Bayer, Magritte, Rodchenko, Ubac, others; thru 12/20.

DOUG PRINCE/LEONARD SUSSMAN—Recent multiple negative images created while living in Italy/Photographs of Umbrian and Tuscan landscapes. Thru 1/10. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 12/5 at 9: "Benefit Cabaret Extravaganza," with The Adaptors Movement Theater, Alison Rooney, Danitra Vance, Donald Ashwander, David Cale, and Pablo Vela. $25.

FRANKLIN FURNACE—112 Franklin (925-4671). 12/4, 5 at 8:30: Diane Torr in "Elemental Gender." $6.

P.S. 122—150 First Ave. (477-5288). 12/5,6 at 9: Avant-garde-arama: A multi-media festival of music, dance, performance, and film. $7.

THE KITCHEN—512 W. 19th (255-5793). Thru 12/6 at 7: The Wooster Group's "The Road to Immortality Part One (Route 1 & 9)," directed by Elizabeth LeCompte, with Jim Clayburgh, Willem Dafoe, Spalding Gray, Peyton Smith, Kate Valk, and Ron Vawter. Mon.-Thurs. $12, Fri.-Sat. $15. 12/3–6 at 9: Karen Finley's "The Constant State of Desire." $7. 12/11 at 9: Victor Poison-tete. $5.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10–5, Tues. 10–8. $3:50, seniors & students $1:50. (Free Tues. 5–8). Craft Today: Poetry of the Physical; thru 3/22.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). 10–5:45; Wed., Fri.-Sat. 10–9. Contribution $3; children $1.50. (Free Fri.-Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . City of Light; thru 3/1 . . .Dark Caves, Bright Visions: Life in Ice Age Europe; thru 1/18 . . . Ladies in the Field: The Museum's Unsung Explorers; thru April. . . Origami Holiday Tree; thru 1/6.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from The Burke Collection; thru 12/7. . . Suzanne Benton: Metal Sculpture and Monoprints; 12/4–10.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10–5, Sat. 11–6, Sun. 1–6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Machine Age In America 1918–1941; thru 2/16 . . .Reinstallation of Islamic Collection . . . Hiroshige's One Hundred Famous Views of Edo: Autumn (Part II); thru 1/5. . . Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets; thru 6/29. . . The Advent of Modernism: Post-Impressionism and North American Art 1900–1918; thru 1/19.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.-Sat. 10–5, Sun. 12–5, $3; seniors and students $1:50, free Tues. after 5 . . ."I'll Buy That: 50 Years of American Consumer Products;" thru 1/4 . . . Berlin 1900–1933: Architecture and Design; thru 1/25. . . Recollections: A Decade of Collecting; thru 3/1. . .Perspective: The Illusion of Space; thru 3/1. . . Milestones: 50 Years of Goods and Services; thru 1/4.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.-Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–9). Oskar Kokoschka, 1886–1980; 12/9–2/16.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Mariana Cook Photographs: Israeli Portraits; thru 1/4 . . . Recent Israeli Art: Selections from the Jewish Museum Collection; thru 12/21 . . . In The Picture; thru Aug. '87 . . . Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel; thru 3/22.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.-Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor. . . Selections from the Collection of Mr. and Mrs. Henry Pearlman . . . Bamana: Sculpture from West Africa; thru 3/1 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 2/1 . . . Treasures of the Holy Land: Ancient Art from the Israel Museum; thru 1/4 . . . 15th–18th Century French Drawings in the Metropolitan Museum of Art; thru 1/4 . . . In Pursuit of Beauty: Americans and the Aesthetic Movement; thru 1/11 . . . Keynotes: Two Centuries of Piano Design; thru 12/14. . . Van Gogh in Saint-Remy and Auvers; thru 3/22. . . Annual Christmas Tree and Baroque Creche Display; 12/5–1/4. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-5:15. Medieval Collection. . . Annual Christmas Display; 12/9–1/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . W.S. Gilbert (1836-1911); thru 1/18. . . Collecting for the Morgan Library, 1982-1986: Ovid, Mantegna, Mahler, Plutarch, Jefferson, Degas; thru 1/18.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. . . Morris Louis; thru 1/4 . . . New Photography II; thru 1/6 . . . Projects: Justen Ladda; thru 1/6. . . Francesco Clemente: The Departure of the Argonaut; thru 2/10. . . Mario Botta; thru 2/10.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10–5; Sun. 1–5. Free. Rooms From the Home of John D. Rockefeller Sr. . . . The Best of the Best-Dressed List; thru 5/14 . . . Selling The Show: Turn-of-the-Century Theatre Posters; thru 5/10. . . Bellevue Hospital: 250 Years in Service to New York; 12/3–6/14. . . Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time; 12/9–6/30.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.-Sun. 12–5. (Free Tues. 5–8). $2.50, seniors and students $2 . . .In Support of Liberty: European Paintings of the 1883 Pedestal Fund Art Loan Exhibition; thru 12/7.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10–5, Sun. 1–5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry; thru 2/22 . . . Storied Shores: Lake George in Legend and History; thru 1/11 . . . Made for New York: Antique Toys from the Lawrence Scripps Wilkinson Collection; thru 3/1 . . . The Pleasure of Your Company: Parties and Balls in New York City; thru 3/15. . . A Portrait of Livingston Manor: 1686–1850; thru 2/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . . Max Ernst: Beyond Surrealism; thru 1/17. . . Women and Literature: English and American Writers from the 18th Century to the Present; thru 5/30. . . The Art of The New Yorker; thru 1/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. . . Transformations in the Performing Arts in 18th Century France; thru 1/17.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555).Tues.-Fri. 10–5; Sat.-Sun. 12–5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . Errietta Maria Vordoni: Paintings; thru 12/6. . . American Masters: Works on Paper From the Corcoran Gallery of Art; thru 1/4. . . New York Reviewed; 12/7–2/8.

SOUTH STREET SEAPORT MUSEUM—207 Water St., at Fulton St. (669-9424). Daily 10–6. $4, seniors $3, children $2. The Promise of America; thru 3/1 . . . Boys at Sea: Life Aboard the Schoolship St. Mary's; thru Spring '87. . .The Waterfront Photographer; thru Dec. . . America's Cup Information Center; thru Jan. . . The New England Fisheries: A Treasure Greater Than Gold; thru 4/15.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.-Sat. 11–5, Sun. 12–6. $4, seniors $2. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . John Singer Sargent: Retrospective; thru 1/4 . . . Mary Lucier: Ohio at Giverny; thru 1/18. . . John Storrs; 12/12–3/22. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Contemporary Cutouts; thru 2/17. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth-Century American Art: Highlights of the Permanent Collection . . . The Interpretive Link: Abstract Surrealism into Abstract Expressionism; thru 1/21.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 12/4 at 2: Japanese Works of Art. On view from 12/1. 12/5 at 10 & 2: American Paintings, Drawings, Watercolors, and Sculpture. On view from 12/1. 12/8 at 10 & 2: Ancient Foreign and United States Coins. On view from 12/3. **East,** 219 E. 67th St. (606-0400). 12/4 at 10: Antique and Fine Jewelry. On view from 12/1. 12/9 at 6: Fine Oriental Rugs and Carpets. On view from 12/5.

DOYLE—175 E. 87th St. (427-2730). 12/3 at 10: Americana including Furniture, Paintings, Porcelain, Silver and Rugs. On view from 12/1. 12/3 at 7: Waterfowl and Shorebird Decoys. On view from 12/1.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 12/13 at 11: Christmas Collectibles. On view from 12/6.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/3 at 10:15 & 2: Fine Chinese Works of Art. On view from 12/1. 12/3 at 10:15 & 2: American Indian Art. On view from 12/1. 12/4 at 10:15: Chinese Paintings. On view from 12/1. 12/4 at 10:15 & 2: American Paintings. On view from 12/1. 12/5 at 10:15: Sotheby's Arcade Auctions: Art Nouveau and Deco, followed by Furniture and Decorations at 2. On view from 12/1. 12/6 at 10:15 & 2: Art Nouveau and Art Deco. On view from 12/1. 12/9 at 10:15 & 2: English and Continental Ceramics. On view from 12/5.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 3

GRANT JOHANNESEN, pianist, with violinist Ani Kavafian, cellist Timothy Eddy. Works by Schumann and Faure, including Faure's Trio, Op. 120. Merkin Concert Hall at 8. $10.

the KNEE PLAYS, by Robert Wilson and David Byrne. The American Section from *the CIVIL warS: a tree is best measured when it is down.* Alice Tully Hall at 7:30 (sold out) and 10 ($25, if available).

JUDY COLLINS—Avery Fisher Hall at 8. $17.50, $20.

THE LADDER AND THE CLARINET—See Events, p. 152.

ARKADY ARONOV, pianist. Works of Beethoven and Chopin. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

FRANKIE MANN, composer. "The Seven Deadly Sins"; "Scenes From the Recent Past" (premiere). Whitney Musuem at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

FLUTARRIA—Flutists Phyllis Nefsky and Fran Cabrejos. Federal Hall, 26 Wall St., at 12:30. Free.

CORKY HALE, jazz-harpist and vocalist/**RICHARD RODNEY BENNETT,** composer, with bassist John Beal. St. Peter's, Lexington Ave. and 54th St., at 12:30. $2.

CHRISTINE IMS, violist/**MICHAEL LEVIN,** violinist. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

CITICORP CENTER MARKET—At 1:30: Frederick Katzenberg Trio, with holiday chamber music. At 5:30: DiCapo Opera Theatre, with French Christmas music. Lexington Ave. and 53rd St. Free.

JUILLIARD SCHOOL CONCERTS—At 1: at Alice Tully Hall. At 8: cellist Michael Mermagen, at Paul Hall, 155 W. 65th St. Free.

LEHMAN COLLEGE CHAMBER PLAYERS—Beethoven and Dvorak. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8247), at 12:30. Free.

STUDENT RECITAL—Pillow-and-chair concert. Brooklyn College, Levenson Hall, Flatbush and Nostrand Aves. (718-434-1900), at 5:30. Free.

Thursday, December 4

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Murray Perahia. Beethoven's Piano Concerto No. 1; Bruckner's Symphony No. 8. Avery Fisher Hall at 8. $7.50–$35.

WILLIAM DOPPMANN, pianist. Works by Rachmaninoff, Clementi, Chopin, Debussy, Scriabin, Stravinsky, Barber. Alice Tully Hall at 8. $10.

COLUMBIA UNIVERSITY ORCHESTRA, Howard Shanet conductor. Bizet's *L'Arlesienne* Suite No.1, and "Farandole" from Suite No. 2; Bassett's *Panels* (world premiere); Brahms's Symphony No. 4. Horace Mann Auditorium, Broadway and 120th St., at 8. Free.

THE MANNES CHORUS, Amy Kaiser director. Works by Handel, Purcell, Vaughan Williams, Faure. Central Presbyterian Church, Park Ave. at 64th St., at 8. Free.

L'IMPERIALE, a chamber ensemble. Works by Handel, Telemann, Boismortier, and F. Couperin's *L'Imperial*; played on period instruments. Grace and St. Paul's Lutheran Church, 123 W. 71st St., at 8. $5.

MICHAEL DADAP, guitarist, with flutist Lisa LaCrosse, violist Yeou-Cheng Ma, cellist Maria Kitsopoulous. Works include Schubert's Quartet for those instruments. JASA's Green Auditorium, 40 W. 68th St. (724-3200), at 1. Free.

ANDRE MORGAN, singer-composer, on a bill with comedian Patrick Kelly. Symphony Space at 8. $8, in advance $6.

MARY WYNSTON, soprano/**BARRY FARBER,** pianist. Works by Verdi, Schumann, Brahms, R. Strauss, Debussy, and spirituals. Trinity Church, Broadway at Wall St., at 1. Free.

CITICORP CENTER MARKET—At 12:30: Duo Cantabile, with holiday chamber music. At 5:30: DiCapo Opera Theatre. Lexington Ave. and 53rd St. Free.

DAVIS CENTER POP VOCALISTS—Student singers. CCNY Aaron Davis Hall, 134th St. and Convent Ave. (690-6900), at 12:15. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist Jerome Lowenthal, cellist Peter Wiley. Beethoven's Violin-Piano Sonata Op. 12, No. 2, and Piano Sonata Op. 31, No. 3; Tchaikovsky's Piano Trio in a, Op.50. Fulton Ferry Landing (718-624-4061), at 7:30. $12.

Friday, December 5

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artist, pianist Andre-Michel Schub. Beethoven's Variations in E-flat, Op. 44; Boccherini's String Quintet in C (two cellos); Menotti's Suite for Two Cellos and Piano; Brahms's Quartet in c, Op.60. Alice Tully Hall at 8. $15.

DANIEL BARENBOIM, pianist. Beethoven's Sonatas No. 8, "Pathetique"; No. 12, No. 25, No. 28. Avery Fisher Hall at 8. $10–$20.

NEW YORK PHILHARMONIC—See 12/4. Today at 2.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor; pianist Alan Feinberg. Tchaikovsky's Symphony No. 5 and Piano Concerto No. 1. Symphony Space at 8. $9.

VILLAGE CHAMBER ORCHESTRA, Dirk-Holger Bambeck conductor; clarinetist David George; viola da gambaist Lesley Retzer. Music of Telemann (N.Y. premiere), Stravinsky, Weber, Gounod. St. Joseph's Church, Farrell Hall, Sixth Ave. and Washington Pl., at 8. $5.

SPYRO GYRA, jazz-pop group/**KEVIN EUBANKS,** jazz guitarist, with his band. Town Hall at 8. $18, $20.

GEORGE COLEMAN QUARTET, featuring Harold Mabern. A celebration of Gene Ammons. Jazz Center, 380 Lafayette St. (505-5660), at 9:30 and 11. $10.

MOUNT HOLYOKE COLLEGE CHRISTMAS CONCERT—Combined choruses, including the Brass Ensemble and the English Handbell Choir, in Christmas music. St. Bartholomew's Church, Park Ave. and 50th St. (683-4220), at 8. $15, in advance $12.

ANNA SCHUMATE, soprano/**BRIAN DOUGLAS,** baritone, with pianist Kurt Saffir. Music by Rodrigo, Elgar, Donizetti. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 8. Free.

SYLVIA KOWALCZUK, harpist. Lincoln Center Library at 4. Free.

JUILLIARD SCHOOL CONCERTS—At 6: violinist Ellen Payne. At 8: cellist Lawrence Zoernig. Paul Hall, 155 W. 65th St. Free.

CITICORP CENTER MARKET—At 12:30: Victorian Carollers. At 5:30: The Santa Brass Band. Lexington Ave. and 53rd St. Free.

LAST-MINUTE BLUES—Folk duo. The Centerfold Coffee House, 263 W. 86th St. (866-4454), at 8. $4.

Saturday, December 6

Y CHAMBER SYMPHONY—92nd Street Y at 8. Sold out.

NEW YORK PHILHARMONIC—See 12/4.

GUARNERI STRING QUARTET, with violist Kim Kashkashian, cellist Peter Wiley. Mozart's Quartet in d, K. 421; Schoenberg's *Verklarte Nacht*; Schubert's Quartet in G, Op. 161. Metropolitan Museum at 8. $15.

CONTINUUM, Harold Rosenbaum, Joel Sachs conductors. Luigi Dallapiccola Retrospective. Works include the Goethe Lieder and *Commiato* for Soprano and 15 Instruments. Alice Tully Hall at 8. $8.

DEBORAH BANDRU, mezzo-soprano, with pianist Susan Miller, guitarist Robert V. Donahoe, violist Gerald Shaetzle. Works by Rossini, Brahms, Gounod, Falla, Offenbach, Bizet, Donizetti, others. Merkin Concert Hall at 8. $8.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor; sopranos Elizabeth Coss, Hillary Johnsson, cellist Timothy Eddy, pianist Caroline Stoessinger, tenor Constantine Cassolas. "A Musical Tribute to Three Great American Composers": Virgil Thomson, Miriam Gideon, Gian Carlo Menotti. Works by the three: Thomson's "Mayor La Guardia" Waltzes and Concerto for Cello; Gideon's *Songs of Youth and Madness*; "The Papers" and "Lullaby" from Menotti's *The Consul*, and his Piano Concerto. St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

COSMOPOLITAN SYMPHONY ORCHESTRA, Stephen Simon conductor; violinist Sung-Ju Lee. Milhaud's *Suite Francaise*; Mendelssohn's Violin Concerto; Beethoven's Symphony No. 7. Town Hall at 2. $5.

GEORGE COLEMAN QUARTET—See 12/5.

STONEWALL CHORALE, JoAnne Rice director. *The Oxen Carol* (world premiere), by Joelle Wallach. Church of the Holy Apostles, Ninth Ave. and 28th, at 8. $10.

MASTERWORK CHORUS AND ORCHESTRA—Handel's *Messiah.* St Bartholomew's Church, Park Ave. and 50th St., at 2:30. Sold out.

ST. PAUL'S CHAPEL ORCHESTRA/BARNARD-COLUMBIA CHORUS, Peter Schubert conductor; harpsichordists Kenneth Cooper, Claudia Dumschat, Elaine Sisman, George Stauffer. Christmas Candlelight Concert. "Gloria" from Bach's B Minor Mass; his Cantata 61 and Concerto in a for Four Harpsichords. St. Paul's Chapel, Broadway and 116th St., at 8. Free.

ATLANTIC UNION COLLEGE CHOIR/NEW ENGLAND YOUTH ENSEMBLE—Christmas concert: Vivaldi's *Gloria*; Vaughan Williams's *Fantasia for Christmas*; Britten's *Ceremony of Carols*. Church of the Advent Hope, 111 E. 87th St. (534-8245), at 2. Offering.

BARBARA NEWMAN, vocalist (N.Y. debut); jazz, pop, and spirituals. Baha'i Center, 53 E. 11th St., at 7:30. $3.

HAMIET BLUIETT/EVAN PARKER TRIO—New Dialects-New Dialogues. Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

TOM VARNER, French-hornist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. House adm., 50 cents.

JUILLIARD SCHOOL CONCERT—Violinist Piotr Milewski. Paul Hall, 155 W. 65th St., at 8. Free.

CITICORP CENTER MARKET—At 1: Hunter High School Chorus. At 2:30: What the Dickens Carollers. Lexington Ave. at 53rd St. Free.

BRONX ARTS ENSEMBLE & SINGERS—A St. Nicholas Day Festival, the story told in song and narrative for singers and instrumentalists; arrangements by Jack Gale. Bartow-Pell Mansion, Shore Rd., Pelham Bay Park (549-1899), at 2. Free, but reservations required.

QUEENSBOROUGH ORCHESTRA, Martin Canellakis conductor; pianist Vladimir Zaitsev. Tchaikovsky's Piano Concerto No. 1; Dvorak's Symphony No. 9, "New World." Queensborough Community College Theater, Bayside (718-631-6311), at 8. $7.

BROOKLYN PHILHARMONIA CHORUS, Douglas March conductor. Bach's *Magnificat*; Christmas portion of Handel's *Messiah*. First Presbyterian Church, 124 Henry St., Brooklyn (718-855-0495), at 8. $5.

BOYS CHOIR OF HARLEM, Walter J. Turnbull conductor. Works by Mozart, Vivaldi, Ellington, Bach, and from gospel, jazz, and spirituals. Snug Harbor Cultural Center, Veterans Memorial Hall, 1000 Richmond Terrace, S. I. (718-448-2500), at 8. $9.50.

ROSEWOOD CHAMBER ENSEMBLE—Clarinetist Anthony Masiello, violinist Dale Stuckenbruck, soprano Janet Friedman-Cinelli. "Concerti by Candlelight—A Trilogy in the Italian Tradition." Vivaldi's *The Four Seasons*; Bach's "Wedding" Cantata; Rossini's Introduction and Variations. Sunnyside Reformed Church, 48th St. and Skillman Ave., Queens, at 8. $8.

Sunday, December 7

MASTERWORK CHORUS AND ORCHESTRA, David Randolph conductor; harpsichordist Michael May; soloists Judith Nicosia, Rebecca Patterson, Antoinette Hardin, Suzanne Waleson, Michael Best, Robert Guarino, Grayson Hirst, Jeffrey Horvath. Handel's *Messiah*. Avery Fisher Hall at 2:30. $11–$22.

NEW YORK VIRTUOSI, Kenneth Klein conductor. Works by Mozart, Waldrop, Foote, and Beethoven. Alice Tully Hall at 8. $12, $15.

CHAMBER MUSIC SOCIETY—See 12/5. Today at 5.

DANIEL BARENBOIM, pianist. Beethoven's Sonatas Nos. 5, 11, 19, 20, and 23, "Appassionata." Avery Fisher Hall at 7:30. $9–$17.50.

Y CHAMBER SYMPHONY—92nd Street Y at 3. Sold out.

MUIR STRING QUARTET/CLAUDE FRANK, pianist. Haydn's Sonatas Nos. 6, 29, 37, and String Quartets Op. 20, No. 5 in F and Op. 33, No. 5 in G. New School, 66 W. 12th St. (741-5689), at 2. $6.

SOVIET EMIGRE ORCHESTRA, Lazar Gosman conductor; pianist Bella Davidovich. Hebrew Arts School Gala. Merkin Hall at 8. $250 a couple, with reception.

B.B. KING, and his group/**ALBERT COLLINS,** and The Icebreakers. A night of the blues. Apollo Theater, 253 W. 125th St. (749-5838), at 5 and 8. $5–$25.

VOICES INC.—Patrick Arena, Shirley Crabbe, Lisa Schering, Frank Senior, and trio, with guest George Coleman. Jazz Center of New York, 380 Lafayette St. (505-5660), at 7. $5.

FRINNA AWERBUCH INTERNATIONAL PIANO COMPETITION WINNERS, in concert: Arrieta Rowena, Brent Runnels, Patricia Tao, Thomas Kaurich, Ori Steinberg. Works by Bloch, Brahms, Schumann, Prokofiev, Liszt. Merkin Concert Hall at 2. $8.

ARIEL CHAMBER PLAYERS—Works by Haydn, Quincy Porter, Mozart, Mendelssohn. Middle Collegiate Church, Second Ave. and 7th St. (663-2496), at 3. $5.

HUNTER COLLEGE CHOIRS, Ralph Hunter conductor; pianist Peter Basquin. Program includes the Choral Fantasy and the *Mass* in C. Hunter College, 68th St. east of Park Ave. (772-5020), at 3. $5.

ST. BARTHOLOMEW'S CHAMBER ORCHESTRA, members of the church choir, Randall Craig Fleischer conductor. Dvorak, Gabrieli, Respighi, and a carol sing. Park Ave. at 50th St., at 3. $5.

FAINA BRYANSKAYA/DIANA SMIRNOV, pianists. Duo-piano works by Schubert, Mozart, Kremen, Rachmaninoff. Ann Goodman Recital Hall, 129 W. 67th St. (362-8060), at 3:15. Free.

WEST VILLAGE CHORALE/WESTERN WIND VOCAL ENSEMBLE, with orchestra, organist Walter Klauss; Gwen Gould conductor. Bach, Charpentier, Jolles (world premiere). Church of St. Luke-in-the-Fields, Hudson at Grove Sts., at 4:30. $8.

RUSSIAN SINGERS, in concert: baritone Gregory Grossman, soprano Lidia Pavlinova, mezzo-soprano Rosa Gordeeva, pianist Sophia Gleizer, Leonid Tolchinsky host. Classical art songs, opera, Russian folk and gypsy songs. JASA, 40 W. 68th St. (724-3200), at 1. $1.

JOHN KAMITSUKA, pianist. Bach, Brahms, Beethoven, Scarlatti. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

HABANA, ANTOLOGIA MUSICAL—Classical, popular, and Cuban-zarzuela music. Repertorio Espanol, 138 E. 27th St. (889-2850), at 7. $16, $18.

SHI-LING SHIH, pianist. Works by Beethoven, Brahms, Debussy. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with Eddie Bonnemere Orchestra and JESU Choir; offering. At 7:30: Montclair State College Concert Band, Don Butterfield conducting; offering. Lexington Ave. and 54th St. (935-2200).

DAVE MCKENNA, pianist. "Heavenly Jazz," at Church of the Heavenly Rest, Fifth Ave. and 90th St. (369-8040), at 5. $8.

BACH VESPERS—Church choir and orchestra, Frederick Grimes director; organist Nancianne Parrella. Bach's Cantata No. 70a, *Wachet, betet, betet, wachet*, and Prelude and Fugue in c, S. 546. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

ROBERT BARTO, lutenist (N.Y. debut). "Music Before 1800": Weiss, Falckenhagen, Bach. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $8.

CEREMONY OF LESSONS AND CAROLS—Choral and organ works by Bach, Tallis, Britten, Howells, plus carols. The Choir, David Schofield director. Church of Notre Dame, 405 W. 114th St., at 2:30. Offering.

DAVE BRUBECK, jazz pianist-composer, with a jazz combo and the church choir. Works by Brubeck, including excerpts from his Christmas cantata *La Fiesta de la Posada*. Fifth Avenue Presbyterian Church, at 55th St. (247-0490), at 4. Free.

SHIRLEY GRUENHUT, pianist/**LAWRENCE FELDMAN,** flutist-clarinetist-saxophonist. Duo-works by Mozart, Brahms, Faure, Debussy, Ibert. Washington Square Methodist Church, 135 W. 4th St., at 3. $6.

GAMELAN SON OF LION—New American music for gamelan, by Simons, Corner, Liben. Christ and St. Stephen's Church, 120 W. 69th St. (874-4645), at 3. $6.

SHARON MILLER-SPINETTI, soprano/**ARTURO SPINETTI,** tenor, with pianist John Cartwright. Church of the Epiphany, York Ave. at 74th St. (737-2720), at 2:30. $5.

STONEWALL CHORALE—See 12/6. Tonight, at Park West Presbyterian Church, Amsterdam Ave. and 86th St.

CHANGO FESTIVAL—African and Caribbean music and dance. Davis Hall, CCNY, 134th St. and Convent Ave. (307-7420), at 3. Free. $12, in advance $10.

"MESSIAH" SING-IN—The audience is the chorus, with the church choir, Dr. William Sloane Coffin, JoAnn Richardson Joubert, Sherrill Milnes conductors; soloists Cynthia Madison, Martha King, John Morrison, Mr. Milnes; organists John Walker, J. David Williams. Riverside Church, the Drive at 122nd St., at 4. $5. Carillonneur James R. Lawson, at 3; free.

NEW YORK CONCERTINO ENSEMBLE, Theodore Platt director; oboist Henry Schuman, flutist Julius Baker, oboist Robert Botti, oboist-English-hornist Richard Killmer, violinist Jean Wells Yablonsky. Works by Beethoven, Bach, Albinoni, Krommer. Trinity Lutheran Church, 31st Avenue and 37th St., Astoria, Queens (718-626-9176), at 3. $11.

BRONX ARTS ENSEMBLE, Kenneth Cooper conductor-harpsichordist, soprano Josephine Mongiardo, mezzo-soprano Elaine Bonazzi, tenor Daniel Pincus. Handel's *Tirsi, Clori e Fileno*. Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (549-1899), at 2. $8.

GRACE CHORAL SOCIETY/HAYDN-MOZART CHAMBER ORCHESTRA, Alexander Rom conductor, and soloists. Vivaldi's *Magnificat*; Bach's Brandenburg Concerto No. 3, and selections from his B Minor *Mass*. Grace Church, 254 Hicks St., Brooklyn Heights (718-624-1850), at 4. $8, $7 in advance.

VALERIE CAPERS, jazz pianist, and her trio. Benefit concert for the Staten Island Lighthouse. Williamson Theater, College of Staten Island, 715 Ocean Terrace (718-987-2531), at 2. $15.

BARGEMUSIC—See 12/4. Today at 4.

DAL-OK HAN, pianist. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at 1:30. Free with admission.

CHAMBER CHORUS, Harry Saltzman conductor. Renaissance and Baroque Christmas music. Levenson Hall, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 2. $3.

SUSANNE KATCHKO, vocalist. "Jewish Melodies for All Time." Also monologues by actress Judith Goldsmith. Bronx House, 990 Pelham Pkwy. So. (792-1800), at 2. $5, in advance $4.

Monday, December 8

JUPITER SYMPHONY, Jens Nygaard conductor; violinist Glenn Dicterow. Mozart program: "Lucio Silla" Overture, Violin Concerto No. 5, Two Minuets with German Dances, and the "Linz" Symphony. Alice Tully Hall at 8. $6–$10.

ON ORIGINAL INSTRUMENTS—Fortepianist Malcolm Bilson, violinist Elizabeth Wilcock, violist Jan Schlapp, cellist Timothy Mason. Mozart program: Piano Quartets K. 493, K. 478; Sonatas K. 330 and 305. Merkin Concert Hall at 8. $10.

MARLOW FISHER, violist, "and Friends." Chamber works by Hindemith, Britten, Ponce, Corigliano, Prokofiev. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

MANHATTAN CONTEMPORARY ENSEMBLE, Claire Heldrich, Glen Cortese conductors. "Festival of 20th-Century Music." Works by Messiaen, Nowak, Corigliano, Chou Wen-Chung. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

INOUE CHAMBER ENSEMBLE—"Nuances of Peace," with dance, poetry, and music by Beethoven, Loeb, Suzuki, Gideon, and Japanese art songs. Symphony Space at 6:30. $3–$7.

MANNES PERCUSSION ENSEMBLE, Howard Van Hyning director. Music by Roldan, Creston, Chavez, Varese. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

THE PIERSON ORCHESTRA—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $5.

ROY KOGAN, pianist. Bach, Liszt, Ravel, Chopin. Trinity Church, Broadway and Wall St., at 1. Free.

JUILLIARD SCHOOL CONCERT—Violist Carol Benner. Paul Hall, 155 W. 65th St., at 8. Free.

CITICORP CENTER MARKET—At 12:30: Duo Cantabile, with holiday chamber music. At 5:30: The Santa Brass Band. Lexington Ave. and 53rd St. Free.

CONTEMPORARY PLAYERS, Gary Karpinski conductor. Brooklyn College Levenson Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

Tuesday, December 9

NATHAN MILSTEIN, violinist, with pianist George Pludermacher. Music by Handel, Bach, Beethoven, Paganini, Debussy, Ravel, Messiaen, Wieniawski. Avery Fisher Hall at 8. $10–$20.

ARTUR BALSAM, pianist. Works by C.P.E. Bach, Mozart, Beethoven, Chopin, Brahms. Merkin Concert Hall at 2. $5.

PRISM ORCHESTRA, Robert Black conductor; soprano Barbara Martin, baritone William Sharp, flutist Robert Stallman. McKinley's Flute Concerto; Shostakovich's Symphony No. 14. Merkin Hall at 8. $10.

NINA SVETLANOVA, pianist. "Pianists' Choice": works by Prokofiev, Rachmaninoff, Miaskovsky, Mozart, Schubert-Liszt, Liszt. Town Hall at 8. $10.

NEW ORDER—M.S.G. Felt Forum at 8. $18.50.

LUCILLE GOERES, flutist/**JULIET HAFFNER,** violist, with cellist Julie Green, guitarist Robin Polseno, pianist

Eliza Garth. Works by Matiegka-Schubert, Bach, Faure, Roussel, Stockhausen. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $2.

MARCY ROSEN, cellist (debut), with pianist Susan Walters. Works of Locatelli, Ran, Strauss, Rachmaninoff. 92nd Street Y at 8. $5–$8.

HARRY HUFF, organist. Tchaikovsky's "Nutcracker" Suite, transcribed by Mr. Huff. Trinity Church, Broadway at Wall St., at 12:45. Free.

JUILLIARD SCHOOL CONCERT—Chamber music. Alice Tully Hall at 8. Free.

CITICORP CENTER MARKET—At 12:30: Pandemonium and Dragonfly, a "Christmas Cabaret," performed by a duo. At 5:30: Victorian Carollers. Lexington Ave. and 53rd St. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18/87. Tickets, $15–$90. 12/1 at 8: Puccini's *Tosca*, Navarro conducting; Marton, Bonisolli, Quilico, Malas. 12/2 at 8: Bellini's *I Puritani*, Bonynge conducting; Sutherland, Blake, Ellis, Robbins. 12/3 at 8: Gounod's *Romeo et Juliette*; Domingo conducting; Soviero, Kraus, Schexnayder, Plishka. 12/4 at 7: premiere of new production of Strauss's *Die Fledermaus*, Tate conducting; Te Kanawa, Blegen, Troyanos, Rendall, Hagegard, Devlin, Laciura, Mazura, Otto Schenk (debut), Victoria Brasser (debut), Ari Roussimoff (debut). Production by Schenk, sets by Schneider-Siemssen, costumes by Hall, lighting by Wechsler. 12/5 at 8: *Tosca*; same as 12/1, except Pons for Quilico. 12/6 at 2: *Romeo et Juliette*; same as 12/3 (broadcast on WQXR). 12/6 at 8: *I Puritani*; same as 12/2, except Milnes for Ellis. 12/8 at 8: *Die Fledermaus*; same as 12/4.

Other

THE BARBER OF SEVILLE, by Rossini. Regina Opera Theatre, Alejandro Guzman conductor. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 12/6 at 8; 12/7 at 4. $7.

AMATO OPERA—Strauss's *Die Fledermaus*, in English. 12/5, 6, 13, 31, 1/3, 10 at 7:30; 12/7, 14, 1/4, 11 at 2:30. $10. 319 Bowery at 2nd St. (228-8200).

LA BOHEME, by Puccini. Brooklyn Lyric Opera, at John Dewey High School, Stillwell Ave. and Bay 50th St. (718-837-1176). 12/7 at 4. $6–$10.

THE ELIXIR OF LOVE, by Donizetti; in English, a fully staged production by the Brooklyn Opera Theater. 12/5 at 8, at the Brooklyn Friends School, Brooklyn Heights. 12/6, 13 at 8, at the Brooklyn Conservatory of Music, 58 Seventh Ave. (718-622-3300); $6.

LA BOHEME, by Puccini. Manhattan Opera Workshop, staged production. Norman Thomas High School, 111 E. 33rd St. (254-9192). 12/4, 6 at 7:30; $15.

THE PIRATES OF PENZANCE, by Gilbert and Sullivan. Ten Ten Players, at Park Avenue Christian Church, 85th St. (879-7669). 12/5, 6 at 8; 12/7 at 2. $10.

AFTER-DINNER OPERA COMPANY—Seymour Barab's "Father of the Child," an opera based on William Gibson's Christmas play, "The Butterfingers Angel." 12/1 at 4, at the Lincoln Center Library; free, but tickets are required (477-6212).

LIGHT OPERA OF MANHATTAN—Through 1/4/87: Herbert's *Babes in Toyland.* East Side Playhouse, 334 E. 74th St. (861-2287). Wed. at 2 and 8; Thurs. and Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. Wed. Thurs. $17.50; Fri.–Sun. $20.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 12/6 at 8. $18.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/22/87. Tickets, $5–$40. 12/4–1/4/87: *The Nutcracker.*

Alvin Ailey American Dance Theater

CITY CENTER THEATER—12/2–28. Tickets $10–$30. 12/2, opening-night Gala at 7:30 (921-8977): All-Ailey evening—*The Lark Ascending; Witness* (N.Y. premiere), to music by Andreas Wollenweider; *Caverna Magica* (N.Y. premiere), a solo to the spiritual "My Soul Is a Witness for My Lord." 12/3 at 8: *Divining; Portrait of Billie; Bad Blood,* by Ulysses Dove (company premiere), *For "Bird"—With Love.* 12/4 at 8: *Blues Suite; Cry; Rainbow 'Round My Shoulder; Revelations.* 12/5 at 8: *The Lark Ascending; Treading; Speeds; Caverna Magica.* 12/6 at 2: *Blues Suite; Portrait of Billie; Suite Otis; Revelations.* 12/6 at 8: *Stack-Up; Speeds; For "Bird"—With Love.* 12/7 at 3: *Divining; Witness; Bad Blood; Caverna Magica.*

Ballet Hispanico of New York

JOYCE THEATER—12/2–7. Tickets, $15. 12/2 at 7:30, 12/3 at 8: *Llamada; En Su Llama Mortal* (world premiere), by Ralph Lemon; *Group Portrait of a Lady; Recuerdo de Campo Amore.* 12/4, 5 at 8; 12/6 at 2 and 8; 12/7 at 2 and 7:30: *Llamada; En Su Llama Mortal; Bernarda* (world premiere), by Vincente Nebrada; *Recuerdo de Campo Amore.*

Ballet Espanol de Madrid

JOHN HOUSEMAN THEATER—Through 12/14. Weekdays, $25; weekends, $30. Tues.–Fri. at 8; Sat. at 2 and 8; Sun. at 3 and 7. Tribute to Federico Garcia Lorca: *El Jaleo, Homenaje a Federico, Amargo, Desenlace.*

Next Wave Festival

BROOKLYN ACADEMY OF MUSIC—Bill T. Jones/Arnie Zane & Co., American premiere of "The Animal Trilogy," to music for player piano by Conlon Nancarrow. 12/3 at 7; 12/4–6 at 8. Wed. Thurs. $10–$22; Fri. Sat. $12–$25. BAM, 30 Lafayette Ave. (718-636-4100).

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—12/4, 5, 6 at 8; 12/7 at 2 and 8: **Ballet Folklorico Garifuna de Honduras;** N.Y. debut of the 10-member troupe. The Drive at 120th St. (864-2929). $7.50.

Other

ANN ARBOR DANCE WORKS—12/4, 6 at 8: Bill De Young's dance-theater piece "Night Turns" (N.Y. premiere); 12/5 at 8, 12/7 at 2: works by Peter Sparling, Jessica Fogel, Gay Delanghe. Nikolais/Louis DanceSpace, 33 E. 18th St. (924-0077). $7.

BEVERLY BROWN DANCENSEMBLE—"Portraits, Landscapes, and Rituals," including three N.Y. premieres. Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 12/4, 5, 6 at 8. $10.

DAVIS CENTER DANCERS/CITIDANCE COMPANY—Davis Hall, CCNY, 134th St. and Convent Ave. (690-6900). 12/4 at 12:15, 12/5 at 7. Donation.

EMILY SCHOTTLAND—Program of five dances. The Field at Pineapple, 599 Broadway at Houston St. (966-3717). 12/5 at 9; 12/6, 7 at 8. $7.

JANET GERSON DANCE COMPANY—Program includes three premieres. Ethnic Folk Arts Center, 179 Varick St. (304-0523). 12/6, 7, 8 at 8. $7.

NANCY DAVIS RAINES/SUSAN OSBER/MELANIE SLATER—A shared evening. Middle Collegiate Church, 50 E. 7th St. (228-8108). 12/4, 5, 6 at 8. $7.

NEIL GREENBERG, in "Morphine," a new work. Danspace Project at St. Mark's Church, Second Ave. at 10th St. (674-8112). 12/4–7 at 8:30. $6.

PETER MAXWELL'S BALLROOM DANCE THEATRE—Four dance teams in ballroom dances. Brooklyn Center Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222). 12/6 at 8; 12/7 at 2. $8–$16.

PILAR RIOJA—Spanish-dance program includes two premieres. Repertorio Espanol, 138 E. 27th St. (889-2850). 12/8, 9, 11, 17, 18 at 8; 12/13, 20 at 3; 12/14, 21 at 7. $15, $23.

SOLO TO SOLO DANCE—Festival of collaborations that pair a choreogrpaher-dancer and an artist from another medium: Steve Paxton/Danny Lepkoff, Robert Kovich/June Schneider, Kei Takei/Tetsu Maeda. St. Ann's Church, Clinton and Montague Sts., Brooklyn (718-834-8794). 12/3–7 at 8. $8.

VICTORIA MARKS—Premieres and repertory works, including "What Holds You." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/4, 5, 6, 8 at 8; 12/7 at 3. $7.

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OTHER EVENTS

CHRISTMAS SIGHTS AND SOUNDS—More are being added every day, and on 12/5, one of our favorites, the beautiful Baroque tree and creche in the **Metropolitan Museum**'s Medieval Sculpture Court, will go up . . . **South Street Seaport's Chorus Tree,** singing holiday music Tue.–Fri. at 7:15, Sat. and Sun. at 5:15 (except Christmas Eve and Christmas) . . . **The Cloisters,** up in Ft. Tryon Park, is aglow with its own decorations, beginning 12/2.

FAIRS THAT ARE SALES—Whatever they call themselves, they're more fun than ever at this holiday time. So here is this week's crop, all with families in mind: **Christ Church Day School Holiday Fair,** Park Ave. and 60th St., 12/6, 10:30–3:30—Boutique for shopping, gourmet foods, and, for kids, prizes, a make-your-own-gift workshop, Santa to talk to, clown shows at 10:30 and 12:30. $3.50 admission includes children's lunch . . . **Tibetan bazaar of the Tibetan Cultural Institute,** 12/6, 10:30–6, Eastside Community Center, 330 E. 45th St.—Authentic art and antiques, jewelry and crafts, carpets and food; also Tibetan butter tea and video and slide shows. Proceeds will go to Nepal's Snow Lion Foundation to help Tibetan refugees. $1 . . . **P.S. 6 Holiday Bazaar,** 12/6, 10–5, 45 E. 81st St.—"Fine-quality gently used merchandise," clothing, baked goods, toys, accessories, refreshing sweets, and children's games . . . **Greenwich Village Neighborhood School Holiday Fair and Silent Auction,** 12/6, 11–5, 209 Sullivan St. between Bleecker and W. 3rd Sts.—Up for bidding: hotel stays, theater, goods, services, lithographs. Also, Santa on hand 1–3, and supervised fun like cupcake-decorating; for shopping: white elephants, toys, books, clothes, baked goods, gifts . . . **Christmas Fair of West-Park Presbyterian Church Women's Association,** 12/6, 10–4, Amsterdam Ave. and 86th St. Proceeds benefit the Scholarship Fund: household goods, homemade foods, clothing, books, gifts, lunch to buy . . . Two in Brooklyn: **First Unitarian Church Unifair IX,** 50 Monroe Pl., Brooklyn Heights, 12/6, 7—Sat., 10–4: Rare books, homemade foods, jewelry, clothing, gifts, toys, and a "French" lunch to buy. 12/7: Baroque music at 11 a.m., then a home-cooked dinner ($6), an auction at 1:30 ($3, or both for $8) of collectibles, antiques, paintings, jewelry . . . **Flea Market at the Shorefront YM-YWHA** of Brighton-Manhattan Beach, 3300 Coney Island Ave., 12/7, 9–4—Gift ideas, food, merchandise old and new.

FOR BROWSING AND BUYING, either/or or both: The **WBAI Holiday Crafts Fair,** on for three weekends (12/5–7, 12–14, 19–21), at Ferris Booth Hall, Columbia U., Broadway and 115th St.; Fri. 5–9, Sat. Sun. noon–7—300 exhibitors on two floors, with handmade clothing, musical instruments, tapestries, and pieces for everybody you know and every corner of the house in wood, glass, leather, pewter, paper, much more, with ongoing entertainment, food, and a different assortment of craftspeople each weekend. $5, children under 12 and seniors $2.50 . . . **Greenwich House Pottery Holiday Sale,** 12/5, 5:30–7:30; 12/6, 7, 10:30–6, at 27 Barrow St., off Sheridan Square—Jewelry and fabric as well as clay works, by 30 craftspeople, students and faculty, with proceeds to benefit the educational services of the Pottery . . . **Bizarre Bazaar of Art for the People,** a crafts fair and flea market, 12/7, 2–8, at Westbeth Community Space, 155 Bank St.—Crafts, a flea market, food, entertainment . . . **P.S. 158M's Shopping/Live Jazz evening,** 12/4, 6–9, at 1458 York Ave.—toys, books, lots more . . . **Village Community School Holiday Book Fair,** 12/4, 5, 8:30–6, at 272 W. 10th St.—Children's authors, activities, books and calendars, posters, puzzles for all ages.

THE MAGNIFICENT CHRISTMAS SPECTACULAR—Through 1/8/87, at Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). This year's program is an encore of 1985's: "The Rockette Christmas Carousel," "The Nutcracker, a Teddy Bear's Dream," "Christmas in New York—A Winter Fantasy Scene," complete with an ice rink, are all back. Morning, afternoon, and evening shows on a varying schedule. No performances Wed. through 12/10 nor 1/7, but there *are* shows on Christmas and New Year's Day. $22, $25.

ENTERTAINERS ABROAD IN THE CITY include this week's free-form appearances of the **Flying Karamazov Brothers and Kamikaze Ground Crew,** in BAM's Next Wave Festival. They'll attack Stravinsky's classic *The Soldier's Tale,* which will never be the same again. Performances: 12/2 at 7; 12/3, 4, 5, 6 at 8; 12/7 at 2 and 7. $15–$25 (718-636-4100) . . . The **New York New Music Ensemble** and clarinetist Jean Kopperud will join up with "physical comedian" Murph, pianist Cameron Grant and and others in "The Ladder and the Clarinet," 12/3 at 8, at Symphony Space, Broadway and 95th St. (864-5400); $8. Mime, music, acrobatics, juggling, commedia dell'arte, and even the art of the unicyclist are part of it all. Stockhausen's "The Little Harlequin" will be just one of the segments of this theater piece.

TOURS

TOURS WITH THE 92ND STREET Y—Advance registration is required (427-6000, ext. 179). Phone for schedule of activities and out-of-town tours. 12/4, 10 a.m.–12:30: A behind-the-scenes visit to the public-relations firm Burson Marsteller; $10. 12/7, 1–3: tour of Center Stage Studio soundstage and TV studio; $12. 12/7, 1–4, a visit with artist resident Mary Ann Rose to the Chelsea Hotel on W. 23rd St.; $15.

CENTRAL PARK—12/7 at 2, meet at Grand Army Plaza, Fifth Ave. and 60th St., for a "walk back in time," a look at the area of mountains and glaciers. Wear sturdy shoes. Free (397-3091).

LOOK FOR WILD FOODS, with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 12/6, Alley Pond marsh, Queens. 12/7, Central Park. Free.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 12/3 at 10 a.m., a bird-and-botany stroll; $1. A Botanical Safari with Joe Spano, 12/6 at 10 a.m.; $2. Wetland walks each Sun. at 1; $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

OUTDOORS CLUB—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also city walks: 12/6 at 1, meet on S.E. corner of Sixth Ave. and 24th St., for a Chelsea walk; $1. 12/6 at noon, meet outside of Bedford Ave. station of LL train, for a walk in Greenpoint, Brooklyn; $1 (876-6688). 12/7 at noon, a sketch walk at the N.Y. Botanical Garden, Bronx; meet outside subway stop, E. 206th St. and Bainbridge Ave.; $1 (876-6688)

SPORTS

BASKETBALL—Knicks (Madison Square Garden Arena; 564-4400): 12/9 at 7:30 p.m. vs. Los Angeles. $8–$20. . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 12/3 at 7:30 p.m. vs. Detroit; 12/5 at 8 p.m. vs. Denver; 12/9 at 7:30 p.m. vs. Sacramento. $6–$15.

HORSE RACING—Aqueduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 12/6, Bertram F. Bongard (NYB); 12/7, Iroquois (NYB); 12/10, Joe Palmer (NYB).

TENNIS—1986 Nabisco Masters (Madison Square Garden Arena; 564-4400): 12/3–12/8: The finest players in men's tennis, including Ivan Lendl, Boris Becker, Stefan Edberg, and Yannick Noah, will be battling each other. 12/3–12/5 at 6 p.m., three singles matches each evening, $6–$20; 12/6 at 1 p.m., three singles matches, $6–$20; 12/7 at 7 p.m. (semi-finals), two singles matches, $10–$30; 12/8 at 8 p.m. (finals), best of five sets, $10–$30.

STEPS—RRC 30K Championship and 2-Mile Race 12/6 at 9:30 a.m.: Over 1,500 runners of all ages and paces are expected to compete in an 18.6-mile race through Central Park, and also a 2-mile race, sponsored by the N.Y. Road Runners Club. Both races begin and end at 90th Street and Fifth Ave. NYRRC members, $7; nonmembers, $10. Call 860-4455.

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 12/10 at 7:30 vs. Los Angeles. $9–$22. . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 12/2 at 7:35 vs. Rangers; 12/4 at 7:35 vs. Minnesota; 12/6 at 7:35 vs. Buffalo. $10–$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 12/9 at 8:05 vs. Los Angeles. $16–$26.

CHILDREN

CHILDREN'S FILM sponsored by the Parents League of New York at Central Presbyterian Church (Park Ave. at 64th St.; 737-7385)—12/6 at 1 and 3:30: Walt Disney's animated version of *Robin Hood.* $2.50.

THE NUTCRACKER AND THE KING MOUSE by the Children's Theatre of the Police Athletic League at B. Altman's Department Store Stage (34th St. and Fifth Ave., 8th Floor; 477-9450)—12/6 at 1: Thirty young actors, ages 6–12, will perform original songs and lyrics adapted to Tchaikovsky's music. Free.

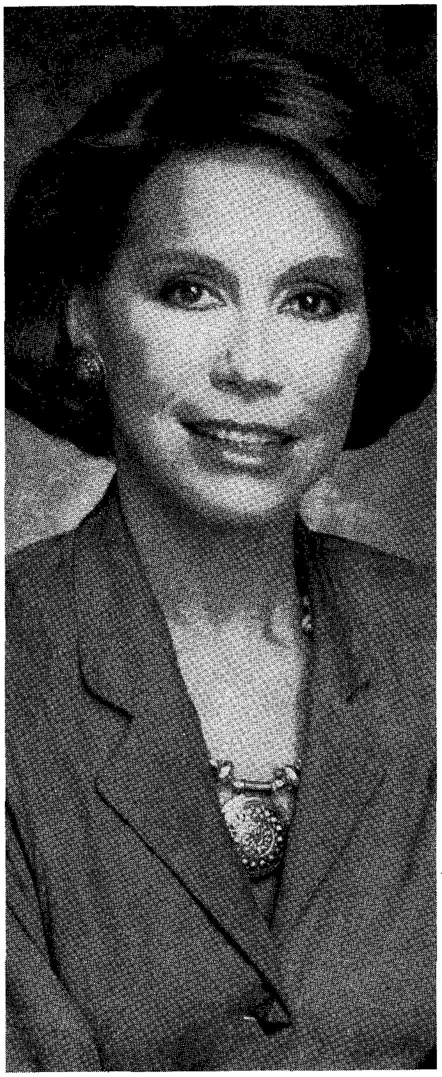
WAVE HILL (675 W. 252 St., Bronx; 549-3200). 12/6, 2–4: Uta Gore will present a hands-on workshop for parents and children utilizing microsopes to explore living organisms. $8.

CHILDREN'S FILM sponsored by the Playground Project at the Metro Cinema (99th St. and Broadway; 787-0949)—12/7 at 10 a.m.: The 1939 classic *The Wizard of Oz.* $6.

A CHILDREN'S CHRISTMAS at Fraunces Tavern Museum (54 Pearl St.; 425-1778). 12/7 at 2: The Drummer, the Dancer, and the Dreamer, three balladeers, will perform songs for the family in celebration of Christmas. $2. Museum hours: Mon.–Fri., 10–4, and Sun. 12/7, 1–4.

MUSIC IN THE AIR at the Third Street Music School Settlement (235 E. 11th St.; 777-3240). 12/7 at 1 and 3: Children can sing in a variety of styles with the New Song Quintet. Adults, $4.50; children, $2.50.

A PUPPET JOURNEY at New-York Historical Society (170 C.P.W. at 77th St.; 873-3400)—12/6 at 11 and 2: Masks and marionettes will be used to introduce



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BIG APPLE CIRCUS at Lincoln Center (Damrosch Park, between the Metropolitan Opera House and State Theatre; 391-0767). 12/2–1/4/87. 12/2 at 11 a.m. and 7:30 p.m., 12/5 at 11 a.m., 12/9 at 7:30 p.m. $10–$28; 12/6 at 12:30 p.m. and 8 p.m. and 12/7 at 4 p.m. $10–$30.

PUPPET FESTIVAL at Museum of the City of New York (Fifth Ave. at 103rd St.; 534-1672)—12/6 at 1:30: Mock Turtle Marionette Theatre will present the *An Unmarked Present,* a play celebrating the Christmas spirit, recommended for children ages three and older. $3. Followed by a "Please Touch" demonstration, in which children can handle antiques. $2.

PUPPETWORKS (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents *The Wizard of Oz*, 12/7 at 2. $3.75.

LADY LIBERTY, a musical production honoring America's early immigrants, will be presented by John Henry Davis, at Theatreworks/USA, Promenade Theatre (Broadway at 76th St.; 595-7500). 12/6, 12/13 at 1 p.m. and 12/7, 12/14 at 12:30 p.m. $9, $12.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 12/6, 12/7 at 11 and 1: *The Three Bears,* by Penny Jones and Co. $3.

HANSEL AND GRETEL, a musical, (holiday version) at Papageno Puppet Theater in the new Party Center (131 W. 72nd St.; 874-3297). Sat. and Sun. at noon, through 1/6/87. $3.50 (reservations necessary).

LONG RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring magicians Brian McGovern and Imam. $7.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3 . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun., 12/7 at 1 and 2:30: *Cinderella.* $3.95 . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). *Wilbur the Christmas Mouse* at 1:30 and *Santa Claus and the Magic Bell* at 3, Sat. and Sun. through 1/11/87. $5. . . *The Beat Is With You,* an original rock musical, presented by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . *Alfred the Dragon Is Here Again* by the Young People's Department at **New Media Repertory Co.,** (St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat. at 3:30 p.m. Adults, $4.50; children $3.50.

NEW YORK AQUARIUM (W. 8th St., Brooklyn; 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks, and more. Hours: Open every day, 10 a.m.–4:45. Adults, $3.75; children 2–12, $1.50 (under 2 free).

CITY OF NEW YORK PARKS AND RECREATION—At the **Marionette Theatre** (79th St. and West Drive—Central Park; 988-9093)—*Aladdin.* Sat., noon and 3 p.m. $2. . . At the **Heckscher Puppet House** (north of Seventh Ave. and Central Park South—Central Park; 397-3089)—*The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and 12 noon. $2. . . At **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—12/6 at 1: "Holiday Cards"—Children can print colorful greetings with Alice Siegel. Free (*must reserve*).

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400): 12/5 at 3:30: "Sounds Around Your Radio"—Children can star in their own old-fashioned radio program; 12/6 at 2: "Music Around the World"—Peter Grigg and Iris Brooks, in a musical journey around the world with acoustic instruments. Fall hours: Mon., Wed., and Fri. 2-5; Thurs. (family night) 2-8; Sat., Sun., holidays 10-5.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 12/6, noon–5:30 p.m.: "Puppetronics"—Children can view this unique participatory exhibition of marionettes created by Ronnie Asbell. Adults, $1; children, 50 cents. Also, 12/7, noon–5 p.m.: Ronnie Asbell is scheduled to talk about her marionettes and demonstrate how to activate them during the Queens Museum Holiday Open House Party. Free. Hours: Tues.-Fri. 10-5; Sat. and Sun. 12-5:30.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (1000 Richmond Terrace; 718-273-2060). 12/6 at 1: "Meet the Architect," for ages 7 and above. "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. Hours: Wed.–Fri., 2-5, Sat. and Sun., 11-5. $2.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

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This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

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AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARNOLD'S TURTLE NATURAL AMERICAN BAR & GRILL—210 Spring St., at 6th Ave., 431-0414. Casual. American/vegetarian. Spcls: grilled swordfish, blackened tuna, Indonesian tempeh. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 30. **(M)** **AE, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–-Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thurs.–Sat. **(M)** **AE, DC, MC, V.**

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–11. **(M–E)** **AE.**

EL INTERNACIONAL—219 W. Broadway, at Franklin St., 226-8131. Casual. Spanish. Spcls: tapas, paella Valenciana, brazo de gitano. Res. sug. Open for L & D Sun.–Thurs. 11:30–midnight, Fri.–Sat. to 1 a.m. Private parties for 40–125. Ent. Thurs.–Sat. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.–8lb. lobsters. Res. sug. L Mon.–Fri. 11:30–5. Buffet Br Sat.–Sun. 11:30–5. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.–10 p.m. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal & sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: pollo Capri, pappardella with porcini mushrooms, seafood alla Barca. Res. sug. Open for L & D Mon.–Fri. noon–11 p.m., Sat. 4–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ARCOBALENO—21 E. 9th St., nr. University Place, 473-2215. Casual. Northern Italian. Spcls: carre di vitello Arcobaleno, pagello Adriatico, homemade gnocchi Portofino. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–5. D Mon.–Sat. 5–11, Sun. 5–10. Private parties for 50. **(M)** **AE, CB, DC.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–noon. Br Sat.–Sun. 9:30–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish,

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KANER'S RESTAURANT OF THE WEEK

ONE FIFTH

Fifth Ave. at Eighth St. 260-3434

IF YOU SEEK VALUE for your money you'll enjoy One Fifth Ave., where the accent is on good food at moderate prices.

The restaurant, located on the main level of what was the One Fifth Ave. Hotel, now a condo, has been around for years under various operators.

Last month, Arnie Rosen, former operator of Farnie's and the Meat Broker, took over, changing the menu and prices. The 130-seat dining room here may recall memories of dining aboard a cruise ship, for much of its decor came from the S.S. Caronia. A busy cocktail lounge with music is at the entrance.

Basically. it's a steak and potatoes restaurant. A good buy here is a New York cut 16-ounce sirloin at $15.50 which includes a choice of salads otherwise costing $4.50 to $5. A three-course dinner averages $22, plus tip and tax. The limited wine list ranges from $12 to $35.

Seven appetizers range from $3 for soup of the day to $9.50 for fresh lump crabmeat cocktail. A dozen entrees start at $12.50 for broiled chicken and run to $15.50 for steak, veal chop or lamb chops. Entrees include a salad at no extra charge. Desserts cost $3 to $4. Service by a young staff is polite and attentive.

Best Bets: Appetizers—Little Neck clams on the half shell, $5.50; shrimp cocktail, $8.50. Entrees—sirloin steak, $15.50, rib lamb chops. $15.50; veal chop, $15.50. Desserts—apple walnut pie, chocolate truffle cake, each $3.50.

Open for dinner every night and brunch Saturday and Sunday. Major credit cards accepted. Dress optional. Free parking at garage across the street.

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veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thurs. 5–2 a.m., Sat.–Fri. to 2:30. **(I–M)** **AE, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. Open noon–midnight daily. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. 5:30–10. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. South, at 19th St., 677-9622. Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EAST THE TOWN OF TASTE—366 Third Ave., at 27th St., 889-2326. Casual. Japanese. Spcls: sushi, teriyaki, gourmet combination box. Res. sug. L Mon.–Fri. noon–2:30, Sat. to 3. D daily 5–midnight. Private parties for 8–10. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St., 533-2293. Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, DC, MC, V.**

TIEN FU—180 Third Ave., bet. 16th–17th Sts., 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whsi spareribs. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11, Fri.–Sat. to midnight. **(I–M)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M) AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I) AE.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th & 18th Sts., 924-8413. Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francaise, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M) AE, CB, DC, MC, V.**

CHINA VILLAGE—244-5575. Casual. Hunan/Szechuan/Cantonese. Spcls: Peking duck, orange flavor beef, sea scallops with garlic & chili sauce. Res. sug. Open daily 11 a.m.–11 p.m. Private parties for 85. **(I) AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I) AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th-20th Sts., 260-4882. Casual. American/international. Spcls: pastas, grills, seafood. L Mon.–Fri. noon–5. Br Sat. noon–5. D Mon.–Sat. 6–11. Closed Sun. **(M) AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M) AE, DC, MC, V.**

FIASCO—358 W. 23rd St., 620-4620. Casual. Northern Italian. Spcls: sea bass broiled with roasted peppers, 18 varieties of pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. **(M) AE, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M) AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M) AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M) AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I) AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M) AE, CB, DC, MC, V.**

TWENTY:TWENTY—20 W. 20th St. 627-1444. Casual. Regional American. Spcls: Delaware crabcakes, baked devilled lobster, duck and sausage etouffee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M) AE, CB, DC, MC, V.**

VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: Maine lobster, broiled flounder, swordfish, New England clam chowder. Res. sug. Open Mon.–Fri. 11:30–midnight, Fri.–Sat. 5–12:30 a.m. Private parties for 12–100. Ent. Fri.–Sat. **(I-M) AE, CB, DC, MC, V.**

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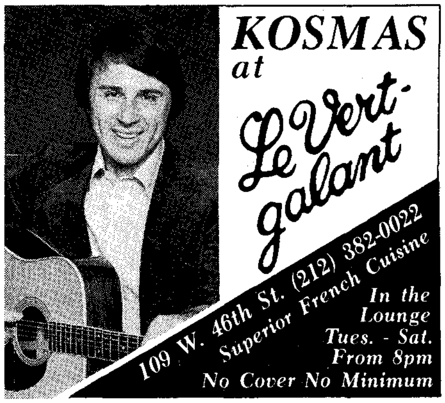

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43rd–56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St., 753-9273. Formal. American/French. Spcls: angel hair on bouillabaisse soup, roast goose fish with vinegar sauce & deep fried cabbage, veal terrine with porcini mushroom sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E) The Grill:** 753-6387. Casual. Spcls: smoked salmon & whitefish mousse, sea scallops with leek & lobster sauce. Res. sug. L Mon.–-Sat. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St., 486-0212. Casual. Japanese/Continental. Spcls: veal saute 212, negimayaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10:30, Sat.–Sun. 5:30–10. Private parties for 10–45. **(M)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts., 687-7471. Casual. Hunan/Szechaun. Spcls: Peking duck, crispy whole fish. Res. sug. L daily 11:30–2:30. D Sun.–Thurs. 5–10:30, Fri.–Sat to 11:30. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Place, 661-5070. Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA MEDITERRANEE—947 Second Ave., at 50th St., 755-4155. Casual. French. Spcls: bouillabaisse, chicken chambertin sauce, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11:30. Complete pre-theater D 5:30–7. **(M)** **AE, DC.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

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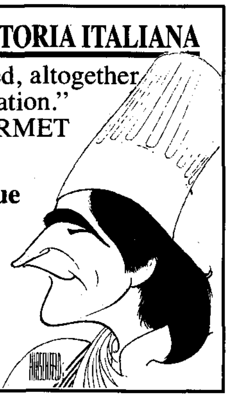

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PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Fri. 5–11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TOSCANA—246 E. 54th St., 371-8144. Dress opt. Northern Italian. Spcls: pappardelle al sugo di lepre, pansotti salsa di noci, pompano lime e finocchio. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St., 751-0700. Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30–4. D daily 4–1 a.m. Also **59 W. 56th St.,** 757-7910. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE—318 W. 45th St., 489-6100. Casual. Continental. Spcls: ravioli with walnut cream, prawns amarreto, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Ent. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: Coca-Cola chicken, blue mesa nachos, char-grilled veal with Rome apples and prosciutto pizza. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon-11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CAFE UN DEUX TROIS—123 W. 44th St., 354-4148. Casual. French. Spcls: cassoulet, pot au feu, papillote aux fruits de mer. B Mon.–Fri. 7:30–11. L Mon.–Fri. noon–4. Br Sat. 10:30–4, Sun. 11–4. D daily 4–midnight. **(M)** **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHANTAL CAFE—257 W. 55th St., 246-7076. Casual. French. Spcls: lotte Chantal, fresh salmon in champagne sauce, duck provencale. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Private parties for 40. Closed Sun. **(M)** **AE, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L

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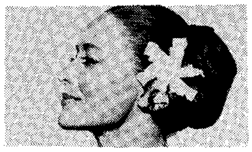

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D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and mozzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

KRAKATOA WEST—831 Eighth Ave., at 50th St., 581-2261. Casual. Indonesian. Spcls: ayam rica babangi, bebodok udang, sape babi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St., 757-0168. Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tues.–Sun. noon–3. D Tues.–Sun. 5:30–midnight. Ent. Tues.–Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: black fettuccine with lobster, scallop & shrimp; mixed grill of swordfish, salmon & tuna; gingered whole red snapper with kumquats, peapods, & sweet peppers. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315–4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Formal. Brazilian. Spcls: vatapa, carne seca com abobora, creme de palmito. Res. sug. L Sat. noon–4. D only Mon.–Fri. 6–10, Sat. to midnight. Ent. Closed Sun. **(M–E)** **AE, DC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight.**(M)** **AE, DC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight, Sun. 4–midnight. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 *First* Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

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BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices & greens; sauteed shrimp with salsa; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon –1 a.m. **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

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RESTAURANTS

IL VALLETTO—133 E. 61st St., 838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, sauteed veal with crab & asparagus, fresh crispy duck in raspberry & leek sauce, poulet Jacqueline. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd-63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-4. D daily 6-11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat. 11:30-3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St., 980-6988. Casual. French. Spcls: salade de volaille digonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L & D Mon.-Sat. noon-11 p.m. Private parties 40-125. Pianist. Closed Sun. **(M)** **AE, DC.**

LUCULLUS—1647 Second Ave., bet. 85th-86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon-Sat. 6-11. Private parties for 60. Closed Sun. **(M-E)** **AE, DC.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Prix fixe Br Sat.-Sun. 11:30-4. D daily 5-11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30-4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.-Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.-Sat. 6-2 a.m. Dancing to Peter Duchin orchestra Mon.-Sat. Private parties for 10-400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. 11-3:30. Piano bar Mon.-Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30-12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat. 6-7. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Thurs. 5:30-12:30, Fri.-Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sat.-Sun. noon-3:30. Pianist Sat.-Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St., 486-7707. Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.-Fri. noon-3. High tea Mon.-Sat. 3-5. D Mon.-Sat. 7-midnight. Private parties 20-100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils & caramalised onions, boneless rack of lamb. Res. sug. D Mon.-Thurs. 5:45-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30-11 p.m. daily. **(M)** **AE.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7-10:30. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 6-11. Pianist. **Gerard's:** Formal. L daily 11-4. Cocktails and hors d'oeuvres 4-1 a.m. **Le Salon:** B daily 6:30-noon. Tea 2:30-5:30. Cocktails 5-11. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St., 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetisers, blue corn enchiladas, sun salad with jicama, cactus, orange slices & greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DESTINN—70 W. 68th St., 496-2144. Casual. Regional Italian. Spcls: veal scaloppine with mushrooms & artichokes, ravioli with porcini mushrooms, risotto with shrimp, saffron & summer vegetables. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30–3. D daily 5:30–11. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

GRAPES—522 Columbus Ave., at 85th St., 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11–5. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: tapas, parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. Tango music Thurs.–Sat. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.–Fri. noon–2:30. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, *Fri.–Sat. to midnight.* Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3 p.m. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. *11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30–4.* Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L *daily* 11:30–3. *D Sun.–Thurs. 4–11, Fri.–*Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St., 718-852-5015. Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L & D Mon.–Fri. 11:30–11 p.m., Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi *mahi. Res. nec.* L *Mon.–Fri. noon–2:30.* Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6–8, Joan Bud, Alan Kamen, Hide Tanaka. 12/3, Mike Freeman. 12/4, Norman Pors. 12/5,6, Joe Derise with John Dooley. 12/7, Margaret Avery. 12/8, Louise Pecoraro. 12/9, Mike Lattimore. **AE, CB, DC.**

THE BITTER END—149 Bleecker St., 673-7030. 12/3, Percy Jones. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 12/7, The Buddy Rich Band. 12/8, Mark Morganelli All Stars. 12/9–14, Freddie Hubbard Quintet. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Thru 12/6, pianist Hilton Ruiz with Ray Drummond on bass. 12/7–13, pianist Ronnie Matthews with Ray Drummond. Sets from 9:45. **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St.,308-2333. Brazilian restaurant featuring the Elcio Milito Trio every Mon.–Sat. from 9–midnight. **AE, CB, DC, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 12/7, The Eddie Harris Quartet. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. 12/9–14, Joey Caveseno All Stars. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 12/7, Oregon. 12/8,15, Les Paul Trio. 12/9–14, Astrud Gilberto. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Singer-dancer Donna McKechnie, moonlighting from *A Chorus Line,* accompanied by Mike Wolff, every Fri. & Sat. at 11 p.m., thru 12/20. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. **Upstairs:** 12/5 at 8, musical comedy team The High Heeled Women in *It's a Broad, Broad, Broad World.* 12/6 at 8, singer-impressionist Debra Armelino. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 12/3–6, 10–3 a.m., singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Bob Dorough with Bill Takas. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St., 319-6650. Every Wed. from 9 p.m., Ed Polcer with Ken Peplowski - Frank Vignola Quartet. Thurs.–Sat. at 9:30, 10:30 and midnight, Mary O'Dowd and her Band. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 12/3, 'Super Singer' Kati Mac. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 12/6, pianist Jo Ann Brackeen with Cecil McBee on bass. 12/7,8, pianist Esther Blue. 12/9–13, pianist Don Friedman with Harvie Swartz on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 12/6, raconteur and renaissance man, Jonathan Schwartz with Carol Sloane, Tues.–Sat. at 9 & 11. 12/9–13, singer Bobbi Rogers joins Jonathan Schwartz. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 12/3, Big Dog. 12/4–6, The Michel Camilo Trio. 12/12,13, Gloria Lynne. **AE, CB, DC, MC.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Lydia with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, ragtime pianist Terry Waldo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 12/3, Charlie Watts Orchestra. 12/5, Easter House; New Model Army. 12/6,7, Slayer. 12/9, Todd Rundgren. 12/11, Everything But The Girl. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 12/7, 9–14, Abdullah Ibrahim Dollar Brand with Ekaya, Carlos Ward, Sonny Fortune, Charles Davis, Dick Griffin, David Williams, Rudy Collins. 12/8, Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 12/6, singer-actress Linda Hopkins, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 12/9–13, the hit group Main Ingredient. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 12/3, Elliott Murphy and Band. 12/4, Mercy Seat; Dancing Hoods. 12/5,6, Fenton Robinson. 12/7, Bullet Proof. 12/8, Mod Monday. 12/9, The Surreal McCoys. 12/10, Binky Phillips. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 12/3,4, Frank Kimbrough. 12/5,6, Lance Hayward alternating with Frank Kimbrough. 12/7–9, Lance Hayward. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **The Terrace:** Thru 12/21, Tues.–Sun., pianist Adam Makowicz and Jimil Nassar on bass. Every Mon., singer Gail Wynters with pianist Herman Foster. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 12/7, Bobby Hutcherson Quartet. 12/8, Mel Lewis and the Jazz Orchestra. 12/9–14, Frank Morgan Quarter. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 12/3–7, Chico Hamilton Group. 12/9, Steve Brogonetti's Triad. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Mon., Tex Allen Sextet. 12/9–14, Chet Baker Quartet. Shows at 10, midnight, and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 12/6, pianist Carol Britto with Milt Hinton on bass. 12/7, guitarist Gene Bertoncini with Michael Moore on bass. 12/8–13, guitarist Tal Farlow with Gary Mazzaroppi on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 12/3, Zero; Max Creek. 12/5, Albert Collins; Johnny Copeland. 12/6, Sun Rhythm Section; Jack Smith and the Rockabilly Planet. 12/8, Bleaker Street Incident featuring Anne Manguson, Christian Hoffman and Robert Marche. 12/12,13, Pure Prairie League; Soozie Tyrell Band. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. 12/3, June Marie. 12/4, Tommie Joe White. 12/5, Steel Angel; Deborah Snow. 12/6, Steel Angel; Kate Phelan. 12/8,9, Drew Perkins. 12/10,11, Jim Mack. **AE, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 12/7, Bruce Smirnoff, Rhonda Hansome, Mike Little, Jeff Justice, Danny Curtis and Hiram Kasten, Sun.–Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore & Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 12/3, magician Imam and comedian Terry Day. 12/4, magician Jo Monte and Terry Day. 12/5, magician Peter Kongasian and comedian Vicent Girardi. 12/9, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 12/7, Steve Mittleman, Colin Quinn, Barry Mitchell. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 12/31, The Mike Cerrati Trio featuring Bob Renino and Vince Nicosia alternating with singer-pianist Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.-Sat. 9-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.-Sat. 7:30-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 12/3, African Dance Party. 12/4, Frank Ferrucci Brazilian Dance Party with special guests Claudio Roditi and Mario Rivera. 12/5,6, Mikata. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.-Sat. at 6:30.... Thru 12/27, singer Rita Gardner with Buddy Barnes in *Say It With Music*, Tues.-Sat. at 9. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!*, produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.-Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30 . . . John J. Syarez, a versatile pop/rock singer entertains in the lounge, Mon.-Fri. from 5-7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Singer-pianist Chris Barrett in *It's a Grand Night for Singing*, Wed.-Thurs. 9-midnight, Fri.-Sat. to midnight. **AE, CB, DC, MC, V.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986*, a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 12/3 at 10:30, Kriss Larsen sings Cole Porter. 12/4,11 at 10:30, singer Toni Smith with pianist Miss Betsy Hirsch. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 12/3,10 at 8, Jon Andersson. 12/4 at 7:30, Charlotte Wescott; Judy Bro at 10:30. 12/5 at 8, John Zickefoose; Leigh Clark at 11. 12/6 at 8, Sidney Myer *At Home At Panache*. 12/7 at 8, Once Before I Go. 12/8,9 at 8, Irma Kingsley. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Laura Theodore, and Cookie Watkins. Shows Tues.-Thurs. at 8, Fri.-Sat. at 7 & 10, Sun. at 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Julie Wilson returns with *Hooray for Love*, a celebration of Harold Arlen, Tues.-Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5-9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Singer-pianist Bobby Short every Tues.-Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.-Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., Sun. 5:30-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.-Sun. from 7-midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3-7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:.** Nightclub with video entertainment and dancing, Mon.-Thurs. from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **The Terrace:** Pianist Marty Bern plays Mon.-Fri. 7:30-12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St., 398-1900. **The View:** New York's only revolving rooftop restaurant 48 floors above Broadway. Thru 1/17, singer Lori Dobson and her band. **Broadway Lounge:** Singer-pianist Irene Hartfield performs Wed.-Sat. 10-2 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.-Sat., 8-midnight. Pianist Nancy Winston, Sat.-Sun., 6-10. **Oak Room:** Pianist/composer Irving Fields plays every Sun. & Mon. 6-10, Tues. & Wed. 8:30-12:30. Barbara Rose plays Thurs.-Sat. from 8:30-12:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Cocktail Terrace:** Singer-pianist Kathy Tarrant, Tues.-Sat. from 5:30-9, followed by Tina Devaron from 9-1 a.m. Susan Bradley plays Sun.-Mon. 5:30-9, followed by Nancy Marano from 9-1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Murray Grand plays Mon.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.-4 a.m. **AE.**

CHEZ JOSEPHINE—414 W. 42nd St., 594-1925. Continental bistro with singer-pianist Priscilla Hood, every Tues.-Sat. from 7-11. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 12/7,14 at 8:30, Randa McNamara with pianist John Lenehan, Bob Cross on bass and special guest John Thomas on trumpet. **No credit cards.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7:30 p.m. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.-Sat. from 5-1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Singer-pianist Rudy Roberson, Tues.-Sat. from 8 p.m. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Art deco lounge featuring singer-pianist April Chestner, Tues.-Sat. from 9-1 a.m. Singer-pianist Phyllis Meltzer, Sun. from 7-11. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

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RADIO
HIGHLIGHTS

Wed., Dec. 3

3:00/WNCN—Bach: Suite for Cello Solo #2 in d; **Haydn:** Sym #87 in A.

WNYC—Bussotti: *Bergkrystal.*

4:00/WQXR-AM/FM—Bach: Cello & Piano Sonata #1 in G; **Sibelius:** *Rakastava Suite.*

5:00/WNCN—Vivaldi: *L'Estro Armonico:* Cto for 2 Violins & Cello in g, Op. 3, #2.

6:00/WNCN—Wagner: *Die Meistersinger:* Prelude.

7:03/WQXR-AM/FM—Schubert: Flute & Piano Sonata in a, "Arpeggione."

8:00/WNCN—Schubert: Lieder; **Mozart:** Sonata for Flute & Harpsichord #4 in F.

WNYC—Webern: Five Canons for Soprano, Clarinet & Bass Clarinet; **Isaac:** Motets.

8:05/WQXR-AM/FM—Berlioz: *Romeo and Juliet:* Excerpts.

9:00/WNCN—Offenbach: "Souvenir d'Aix-les-Bains" Valse; **Verdi:** *La Traviata:* "E strano! . . . Sempre libera."

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase. Robert Sherman, host.

Thurs., Dec. 4

3:00/WNCN—Scriabin: Sym #4, Op. 54, "Poem of Ecstasy"; **Granados:** Spanish Dance #6.

WNYC—A tribute to Erich Itor Kahn, with his widow Frida Kahn.

4:00/WQXR-AM/FM—Beethoven: Andante favori; **Elgar:** Introduction & Allegro for Strings.

5:00/WNCN—Wagner: *Faust:* Ov; **Purcell:** *Abdelazer:* Highlights.

6:00/WNCN—Saint-Saëns: *Le Rouet d'Omphale,* Op. 31; **Bach:** Preludes.

7:03/WQXR-AM/FM—Midland Marine Chamber Festival. Live broadcast from the WQXR Concert Theater featuring the New York Concertino Ensemble.

8:00/WNYC—The Brooklyn Academy of Music Chamber Music Series. An all-Poulenc program (Robison, Morelli, Thibaudet).

8:05/WQXR-AM/FM—Vivaldi: Cto in D for Strings & Continuo; **Haydn:** *Mass in Time of War.*

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host; cellist Yo-Yo Ma, pianist Patricia Zander. **Messiaen:** *Quartet for the End of Time:* "Louange à l'éternité de Jésus"; **Beethoven:** Sonata for Cello & Piano #5 in D, Op. 102, #2; **Falla:** Seven Spanish Folk Songs.

Fri., Dec. 5

3:00/WNCN—Vivaldi: Cto for 2 Violins & Strings in a; **Gottschalk:** *Cakewalk.*

WNYC—Delius: *Requiem; Sea Drift.*

4:00/WQXR-AM/FM—Beethoven: Violin Cto Movement in C; **Vivaldi:** Chamber Cto in D for Recorder, Oboe & Bassoon, "La Pastorella."

5:00/WNCN—Bach: Cto for 2 Harpsichords in a; **Rachmaninoff:** Symphonic Dance, Op. 45, #2.

6:00/WNCN—Schumann: Romances, Op. 94.

7:03/WQXR-AM/FM—Ravel: Violin & Piano Sonata.

8:00/WNCN—Brahms: Alto Rhapsody, Op. 53; **Handel:** Cto for Oboe #9 in B-Flat.

WNYC—World of Opera. The 1986 Bayreuth Festival. **Wagner:** *Die Meistersinger von Nurnberg* (Weikl, Schenk, Schreibmayer, Egel, Prey, Bayreuth Festival Orch & Chorus/Stein).

8:05/WQXR-AM/FM—Mussorgsky: *Pictures at an Exhibition;* **Chausson:** *Viviane* (Symphonic Poem).

9:00/WNCN—Haydn: Piano Trio in C; **Sibelius:** *Kyllikki:* Three Lyric Pieces for Piano, Op. 41.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; violinist Itzhak Perlman, soprano Sheila Armstrong, the Detroit Symphony Chorus. **Mendelssohn:** Violin Cto in e; **Beethoven:** Sym #9 in d, "Choral."

Sat., Dec. 6

9:05 a.m./WQXR-AM/FM—Piano Personalities. Philippe Entremont, pianist. **Haydn:** Piano Sonata in C; **Fauré:** Nocturne #6, Op. 63.

10:00 a.m./WNCN—Mozart: Minuets; **Rimsky-Korsakov:** "Russian Easter" Ov, Op. 36.

10:04 a.m./WQXR-AM/FM—Torelli: Sonata a 5 for Trumpet & Strings; **Mozart:** Sym #21 in A.

11:00 a.m./WNCN—Chopin: Piano Trio in g, Op. 8; **Debussy:** *Plus que lente.*

11:04 a.m./WQXR-AM/FM—Berlioz: "The Corsair" Ov; **Rodrigo:** Cto Andaluz for 4 Guitars & Orch.

12:00/WNCN—Rossini: "Maometto II" Ov; **Schubert:** *Gretchen am Spinnrade.*

12:05/WQXR-AM/FM—Bach: Suite #2 in b; **Prokofiev:** Violin Cto #2 in g.

1:00/WNCN—Telemann: Suite for 2 Horns, 2 Violins & Bass in F.

2:00/WQXR-AM/FM—The Metropolitan Opera Broadcast. **Gounod:** *Romeo et Juliette* (Soviero, Kraus, Schexnayder, Plishka/Domingo).

5:00/WNCN—Stravinsky: *Petrouchka:* Three Scenes; **Haydn:** Trio in E-Flat, Op. 53, #2.

6:00/WNCN—Corelli: Sonata for Violin & Continuo in A, Op. 5, #6; **Bach:** French Suite #5 in G.

6:04/WQXR-AM/FM—Mozart: Piano Cto #15 in B-Flat; **Dvorak:** Polonaise in E-Flat.

7:00/WNCN—Schubert: Sym #4 in c, "Tragic"; **Satie:** *Musiques intimes et secrètes.*

8:00/WNCN—Sibelius: Sym #6 in d, Op. 104; **Respighi:** *The Birds.*

9:00/WNCN—Saturday Night Opera. **R. Strauss:** *Der Rosenkavalier* (Pusar-Joric, Stejskal, Haunstein, Adam, Dresden State Opera Chorus & Orch/Vonk).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor.

Sun., Dec. 7

9:06 a.m./WQXR-AM/FM—Piano Personalities. Rudolf Firkusny. **Mozart:** Sonata in F for Piano 4-Hand; **Dvorak:** *Poetic Pictures.*

10:00 a.m./WNCN—Classic Guitar. **Aguado:** Introduction & Rondo, Op. 2, #3; **Castelnuovo-Tedesco:** Cto for Guitar in D, Op. 99.

WNYC—Beethoven: 12 Variations on "See the Conqu'ring Hero."

11:00 a.m./WNCN—Telemann: Suite for 2 Horns, 2 Violins & Bass in F; **Liszt:** *Légendes:* "St. François d'Assise (La prédication aux oiseaux)."

WNYC—W. A. Mozart: Themes & Variations.

12:00/WNCN—Mozart: Rondo for Piano & Orch in D; **Arne:** Ov #2 in A.

1:00/WNCN—Chicago Symphony Orchestra. Daniel Barenboim, conductor. **Tchaikovsky:** Sym #6 in b, Op. 74, "Pathétique"; **Wagner:** *Götterdämmerung:* Excerpts; *Die Meistersinger:* Prelude.

WNYC—Prokofiev: Sym #5, Op. 100; *Romeo and Juliet.*

3:00/WNCN—Molter: Cto for Trumpet & Strings; **Rimsky-Korsakov:** *May Night:* Ov.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor; pianist Itzhak Perlman. **Beethoven:** "Leonora" Ov #3; **Mendelssohn:** Violin Cto in e; **Berlioz:** Symphonie "Fantastique."

6:00/WNCN—Sousa: *Hands Across the Sea.*

7:00/WNCN—Borodin: *Prince Igor:* Polovtsian Dances; **Poulenc:** Sonata for Oboe & Piano.

WNYC—Messaien: Piano Music.

7:30/WQXR-AM/FM—Beethoven: *Wellington's Victory.*

8:00/WNCN—Respighi: *Ancient Airs and Dances:* Suite; **Mozart:** *Abduction From the Seraglio.*

8:05/WQXR-AM/FM—Delta Opera House. **Verdi:** *Otello* (Domingo, Ricciarelli, Diaz, La Scala Chorus & Orch/Maazel).

9:00/WNCN—Naudot: Cto for Recorder in d.

WNYC—Cincinnati May Festival. **Verdi:** *Stabat Mater; Te Deum; Messa da Requiem* (Conlon, Quivar, Lindroos, Morris/Conlon).

Mon., Dec. 8

3:00/WNCN—Vivaldi: *Four Seasons:* "Spring," Op. 8; **Granados:** Spanish Suite, Op. 47.

4:00/WQXR-AM/FM—Chopin: Introduction & Polonaise Brillant; **Mozart:** Sinfonie "di Caccia" in g.

5:00/WNCN—Weber: *Oberon:* Ov; **C. P. E. Bach:** Trio Sonata in G.

6:00/WNCN—Schumann: Allegro in b, Op. 8.

7:03/WQXR-AM/FM—Grainger: Fantasy on Gershwin's *Porgy and Bess.*

8:00/WNYC—The 1986 Salzburg Festival. Maurizio Pollini, pianist. **Schumann:** Allegro in b, Op. 8; *Davidsbündlertänze,* Op. 6; **Chopin:** Nocturnes, Op. 62, #1 in D.

8:05/WQXR-AM/FM—Sibelius: Sym #5 in E-Flat.

9:00/WNCN—Elgar: "Froissart" Ov, Op. 19; **Mendelssohn:** Rondo Capriccioso in E, Op. 14.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; pianist Peter Serkin. **Haydn:** Sym #60; **Brahms:** Piano Cto #2 in B-Flat.

Tues., Dec. 9

3:00/WNCN—Fauré: *Dolly,* Op. 56: Suite; **Vivaldi:** Cto for 2 Trumpets in C, Op. 46, #1.

WNYC—Hovhannes: *And God Created Great Whales.*

4:00/WQXR-AM/FM—Haydn: Piano Sonata #60 in C; **Strauss:** "Emperor" Waltz.

5:00/WNCN—Haydn: Sonata for Piano #58 in C.

6:00/WNCN—G. Sammartini: Trio Sonata #8 in F; **Bach:** Toccata & Fugue in d.

7:03/WQXR-AM/FM—Poulenc: Sextet for Piano & Winds.

8:00/WNCN—Manuel Burrueco, guitarist, live from WNCN's Performance Studio.

8:06/WQXR-AM/FM—Beethoven: Sym #1 in C; **Ireland:** Concertino "Pastorale."

9:00/WNCN—Gala of Stars. Beverly Sills hosts stars from the world of classical music, opera, dance, and Broadway during public television's Pledge Week. Simulcast with WNET-TV/Channel 13.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Berlioz:** "Roman Carnival" Ov; **Mendelssohn:** Sym #4 in A; **Rands:** Madrigali; **Elgar:** "In the South" Ov.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, December 3–5 and 8–9

2 **WCBS**
975-4321
4 **WNBC**
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5 **WNYW**
535-1000
7 **WABC**
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9 **WOR**
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11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
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31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
U **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to many last-minute changes.

6:00
2 News
4 Today in New York
5 Jayce and the Wheeled Warriors
7 World News
9 Jimmy Swaggart
11 Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/Watch On Washington
Mon/Tom and Jerry
Tue/Carrascolendas
H Wed/**Movie:** The Christmas That Almost Wasn't
Fri/Babar and Father Christmas
M Wed/**Movie:** Berry Gordy's the Last Dragon
Mon/**Movie:** Bye Bye Braverman
S Fri/**Movie:** Christmas Lillies of the Field
Tue/Hewitt's Just Different

6:05
M Fri/**Movie:** Murphy's Romance

6:30
2 Today's Business
4 News
5 Centurions
9 700 Club
11 Robotech
H Thu/The Great Love Experiment
Fri/Emmet Otter's Jug-Band Christmas
M Thu/**Movie:** Mask
Tue/The Max Headroom Show #10

6:45
21 **31** AM Weather

7:00
2 Morning News
4 Today
5 Rambo
7 Good Morning America (cc)
11 Heathcliff
21 Lilias, Yoga and You
31 Ohayo! New York
H Mon/Ziggy's Gift
Tue/Babar and Father Christmas
M Tue/**Movie:** Cross Creek
S Thu/**Movie:** Oliver Twist
Mon/**Movie:** King Solomon's Mines
Tue/Real World

7:05
S Wed/The Paper Boy

7:30
5 Defenders
9 Straight Talk
11 GoBots
21 Hooked on Aerobics
H Fraggle Rock (cc)
S Tue/**Movie:** Macaroni

8:00
5 The Flintstones
11 Galaxy Rangers
13 3-2-1 Contact
21 Sesame Street
H Wed/**Movie:** Twilight Time
Thu/**Movie:** Tell Me That You Love Me
Fri/**Movie:** Seems Like Old Times
Mon/**Movie:** If Ever I See You Again
Tue/**Movie:** Second Thoughts
M Wed/The Max Headroom Show #9
Fri/Blackjack Ketchum, Desperado
Mon/**Movie:** Top Hat
S Wed/**Movie:** Give My Regards to Broad Street
Fri/**Movie:** The Flamingo Kid

8:30
5 My Little Pony
9 Romper Room
11 Scooby Doo
13 Mister Rogers
M Wed/**Movie:** Captain Horatio Hornblower
Thu/**Movie:** Weird Science

9:00
2 True Confessions
4 People's Court
5 Brady Bunch
7 Morning Show
11 The Munsters
13 Sesame Street
21 Instructional Television (concludes at 3)
31 Captain Kangaroo
M Tue/**Movie:** Come Fill the Cup
S Thu/Faerie Tale Theatre: Puss 'n' Boots
Mon/Faerie Tale Theatre: Aladdin and His Wonderful Lamp

9:30
2 The Judge
4 Love Connection
5 Leave It to Beaver
9 Zoobilee Zoo
11 Sanford and Son
31 Wildside
H Thu/Rainbow Brite and the Star Stealer (cc)
M Fri/**Movie:** A Shining Season

10:00
2 $25,000 Pyramid
4 Family Ties
5 I Love Lucy
7 Oprah Winfrey Show
9 My Favorite Martian
11 Falcon Crest
31 International Television
H Wed/**Movie:** Revolution
Fri/**Movie:** Memories Never Die
Mon/**Movie:** Twilight Time
Tue/**Movie:** Moving Violations
M Thu/**Movie:** The Adventures of Huckleberry Finn
Mon/**Movie:** Ordeal by Innocence
S Wed/**Movie:** Close to My Heart
Thu/**Movie:** The Tender Trap
Fri/**Movie:** Your Cheatin' Heart
Mon/**Movie:** The Golden Arrow
Tue/**Movie:** Raintree County

10:30
2 New Card Sharks
4 Sale of the Century
5 Bewitched
9 Abbott and Costello
M Wed/**Movie:** Angel and the Badman

11:00
2 Price Is Right
4 Wheel of Fortune
5 One Day at a Time
7 Fame, Fortune, and Romance
9 Partridge Family
11 Best Talk in Town
H Thu/Freddy the Freeloader's Christmas Dinner
M Tue/**Movie:** Santa Claus: The Movie

11:30
4 Scrabble
5 All in the Family
7 Celebrity Double Talk
9 I Dream of Jeannie
11 Love Boat
H Tue/Not *Necessarily* the News
M Fri/**Movie:** From Here to Eternity
Mon/**Movie:** The Owl and the Pussycat
S Wed/**Movie:** Fletch
Mon/Bill Cosby Himself

12 NOON
2 Strike It Rich
4 Super Password
5 Wed–Fri/Midday
Mon–Tue/Made in New York
7 Ryan's Hope
9 News
31 Wed/Beats of the Heart
Thu/The Africans
Fri/Mystery!: Brat Farrar
Mon/Masterpiece Theatre: Winston Churchill
Tue/Assignment Africa
H Wed/**Movie:** If Ever I See You Again
Thu/**Movie:** The Competition
Fri/**Movie:** I, Desire
Mon/**Movie:** Baby Blue Marine
Tue/**Movie:** Real Genius
M Thu/**Movie:** The Elephant Man
S Thu/**Movie:** Heartbreak House
Fri/**Movie:** Macaroni

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Loving
11 Wed/**Movie:** That Touch of Mink (1962). Cary Grant.
Thu/**Movie:** The Moon and Sixpence (1943). George Sanders.
Fri/**Movie:** The Illustrated Man (1969). Rod Steiger.
Mon/**Movie:** The Doberman Gang (1972). Hal Reed.
Tue/**Movie:** The Bamboo Saucer (1967). John Ericson.
M Wed/**Movie:** Six Weeks

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** Battle Circus (1953). Humphrey Bogart.
Thu/**Movie:** Big Mo (1973). Bernie Casey.
Fri/**Movie:** The Wings of Eagles (1957). John Wayne.
Mon/**Movie:** The Amazing Howard Hughes (1977). Part I. Tommy Lee Jones.
Tue/**Movie:** The Amazing Howard Hughes (1977). Part II. Tommy Lee Jones.
31 Wed/Videoville
Thu/Ancient Lives
Fri/Discover
Mon/Bradshaw on the Family
Tue/Shakespeare Hour: Measure for Measure
M Tue/**Movie:** Mask
S Tue/**Movie:** Heartland

1:30
2 As the World Turns
H Mon/**Movie:** The Pilot
M Fri/**Movie:** Secret Places
Mon/**Movie:** Captain Horatio Hornblower
S Wed/**Movie:** Picnic
Mon/**Movie:** The VIPs

2:00
4 Another World
5 Inspector Gadget
7 One Life to Live
31 Wed/The Living Planet
Thu/Odyssey
Fri/Managing Our Miracles
Mon/From Oregon With Love
Tue/Moments in Time
H Wed/**Movie:** The Christmas That Almost Wasn't
Fri/**Movie:** Massive Retaliation
Tue/**Movie:** The Mating Game
M Thu/**Movie:** Ordeal by Innocence
S Thu/**Movie:** King Solomon's Mines
Fri/**Movie:** Marvin and Tige

2:30
2 Capitol
5 The Jetsons
11 Superfriends
13 French Chef
H Thu/**Movie:** Second Thoughts
M Wed/**Movie:** Baby

3:00
2 Guiding Light
4 Santa Barbara
5 Silverhawks
7 General Hospital
9 Cannon
11 Smurfs
13 Wed/Country Christmas Decorating
Thu/Great Chefs of Chicago: Chef Jean Banchet
Fri/Frugal Gourmet
Mon/Good Health From Jane Brody's Kitchen
Tue/New York's Master Chefs
21 Lilias, Yoga and You
31 Wed, Mon/Mechanical Universe
Thu/Educational Computing
Fri/Rockschool
M Tue/**Movie:** The Adventures of Huckleberry Finn
S Tue/Hewitt's Just Different

3:30
5 She-Ra
11 Ghostbusters
13 Wed/This Old House
Thu/Hometown: Windows and Doors
Fri/Victory Garden
Mon/This Old House
Tue/A House for All Seasons
21 Hooked on Aerobics
31 Video Music Box
H Wed/**Movie:** Baby Blue Marine
Fri/Emmet Otter's Jug-Band Christmas
Mon/The Trouble With Grandpa
M Thu/**Movie:** Suspicion
Fri/The Big Bang
Mon/**Movie:** The Silver Chalice
S Mon/Santa's Magic Toy Bag

4:00
2 Divorce Court
4 Donahue
5 He-Man
7 Jeopardy (except Wed)
Wed/After School Special
9 Police Woman
11 G. I. Joe
13 Sesame Street
21 Mister Rogers
H Mon/**Movie:** 20,000 Leagues Under the Sea
Tue/A Friend in Deed

M Wed/**Movie:** Santa Claus: The Movie
Fri/**Movie:** O. Henry's Full House
S Wed/**Movie:** The Christmas That Almost Wasn't
Thu/Real World
Fri/**Movie:** Christmas Lillies of the Field
Mon/Faerie Tale Theatre: Aladdin and His Wonderful Lamp
Tue/**Movie:** The Cosmic Eye

4:30
2 Superior Court
5 Thundercats
7 Card Sharks (except Wed)
11 The Transformers
21 3-2-1 Contact
31 World TV Presents
H Thu/The Great Love Experiment
Fri/Babar and Father Christmas
Tue/Survival Series
S Thu/**Movie:** Oliver Twist

5:00
2 4 News
5 Diff'rent Strokes (except Fri)
Fri/**Special:** Pinocchio's Christmas
7 News
9 Hart to Hart
11 Gimme a Break
13 Mister Rogers
21 Sesame Street
H Wed/Survival Series
Fri/**Movie:** Ghostbusters
Mon/Ziggy's Gift
M Tue/**Movie:** The Heart Is a Lonely Hunter
S Mon/**Movie:** Tom Sawyer

5:30
2 News
5 Facts of Life (except Fri)
11 Happy Days
13 3-2-1 Contact
31 Wed/Criminal Justice With Dean Ed Spingarn
Thu/Black Viewpoint With Gasby Greely
Fri/Arts in New York
Mon/Insight With Earl Weber
Tue/Beyond the Headlines
H Thu/A Friend in Deed
Mon/**Movie:** Starman
Tue/Babar and Father Christmas
M Thu/**Movie:** A Chorus Line
S Tue/Real World

5:45
31 News From City Hall

Weeknights, December 3–5 and 8–9

WED., DEC. 3

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
H **Movie:** Joey
M **Movie:** The Owl and the Pussycat
S **Movie:** Give My Regards to Broad Street

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Newton's Apple
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Mike Hammer
4 Highway to Heaven
5 **Movie:** Swan Song (1974). David Soul. A former champion skier makes one last bid for success in a major race.
7 Perfect Strangers
9 News
11 **Movie:** A Married Man (1984). Part I. Anthony Hopkins. A married lawyer has an affair with a woman who eventually has his wife killed.
21 Discover
31 Connections
H **Movie:** Revolution
M **Movie:** Klute
N **Movie:** The State of Things
S Brothers (cc)

8:30
7 Head of the Class
9 Million Dollar Chance of a Lifetime
13 Metroline: Dealing in Justice
S It's Garry Shandling's Show

9:00
2 Magnum, P.I.
4 Gimme a Break
7 Dynasty
9 **Movie:** Ike the War Years (1978). Part I. Robert Duvall.
13 Discover
21 Saving the Wildlife
31 The Edge of Darkness
S **Movie:** Fletch

9:30
4 You Again?

10:00
2 The Equalizer
4 St. Elsewhere
5 11 News
7 Hotel
13 1986 Tchaikovsky Competition From Moscow
31 Right to Know
H Comic Relief
M **Movie:** Streetwalkin'
N **Movie:** Shivers

10:30
11 News
31 Risking It All

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
21 Monty Python's Flying Circus
31 Shopping Line
H **Movie:** Phobia
S **Movie:** H.O.T.S.

11:30
2 Adderly
4 Tonight Show
7 Nightline
9 Billy Graham
11 The Honeymooners
13 Among Friends: The Julliard String Quartet
21 Nightly Business Report
M **Movie:** Krush Groove

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
13 Masterpiece Theatre: Paradise Postponed
21 Long Island Report

12:30
4 David Letterman
7 Dick Cavett Show
9 Entertainment Tonight
N **Movie:** Streetwise

12:35
H **Movie:** Into the Night

12:40
2 **Movie:** Packin' It In (1983). Richard Benjamin. Comedy about a family, who is fed up with big city life and moves to the wilds of Oregon.

12:45
S **Movie:** The Little Drummer Girl

1:00
5 I Love Lucy
9 Joe Franklin Show
11 Twilight Zone

1:05
M **Movie:** St. Elmo's Fire

1:30
4 11 News
5 Get Smart
7 Tales of the Unexpected

2:00
2 News
4 Crosswits
5 **Movie:** McCloud: Million Dollar Round Up (1974). Dennis Weaver.
7 **Movie:** Alexander: The Other Side of Dawn (1977). Leigh McCloskey. A young man becomes a hustler in order to survive.
9 **Movie:** City Across the River (1949). Thelma Ritter. Dramatizes the tough life in the slums of Brooklyn.
11 Grizzly Adams

2:30
4 Sally Jessy Raphaël

2:35
H **Movie:** Rider on the Rain

2:55
M **Movie:** Snow Bunnies

3:00
4 Ben Casey
11 Keys to Success
S **Movie:** Missing in Action

3:30
11 Emergency One!

4:00
4 Ben Casey
5 Make Room for Daddy
7 Tales of the Unexpected
9 Jackie Gleason Show

4:25
M **Movie:** Klute

4:30
7 Greatest Sports Legends
9 Jackie Gleason Show
11 Emergency One!

4:35
H **Movie:** Dead and Buried

4:45
S **Movie:** Picnic (cc)

5:00
4 Here's Lucy
7 New Dating Game
9 News

5:30
4 Here's Lucy
7 Morning Stretch

THU., DEC. 4

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
H The Nutcracker: A Fantasy on Ice

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who
S **Movie:** Someone's in the Kitchen With Jamie

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Faces of Japan
21 Nightly Business Report
S Faerie Tale Theatre: Puss 'n' Boots

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Rainbow Brite and the Star Stealer
M **Movie:** Weird Science

8:00
2 Twilight Zone
4 Cosby Show
5 **Movie:** Harry in Your Pocket (1973). James Coburn. Professional pickpockets roam America looking for innocent victims to rob.
7 Our World
9 News
11 **Movie:** A Married Man (1984). Part II. Anthony Hopkins. (Part I, Wed., Dec. 3 at 8 p.m.)
21 Wild America (cc)
31 Videoville
N **Movie:** Swann in Love
S **Movie:** Terror in the Aisles

8:30
2 Simon & Simon
4 Family Ties
9 Million Dollar Chance of a Lifetime
13 Currents: Testing the Drug Test
21 This Old House (cc)

9:00
4 Cheers
7 The Colbys
9 **Movie:** Ike the War Years (1978). Part II. Robert Duvall. (Part I, Wed., Dec. 3 at 9 p.m.)
13 The Africans
21 Mystery!: Agatha Christie's Miss Marple
31 Masterpiece Theatre
H **Movie:** The Naked Face
M **Movie:** Mask

9:30
2 Designing Women (cc)
4 Night Court
S **Movie:** Heartbreak House

10:00
2 Knots Landing
4 L.A. Law
5 11 News
7 20/20
13 The Day the Universe Changed
21 Masterpiece Theatre: Paradise Postponed
31 Mystery!: Brat Farrar
N **Movie:** Seventeen

10:30
11 News

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
13 Channel Crossings
21 Monty Python's Flying Circus
31 Shopping Line
H Inside the NFL
M **Movie:** My Man Adam

11:30
2 Night Heat
4 David Letterman
7 Nightline
9 Billy Graham
11 The Honeymooners
21 Nightly Business Report

11:45
S **Movie:** Witness

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
21 Long Island Report
H **Movie:** Target
N **Movie:** Bad Timing: A Sensual Obsession

12:30
4 David Letterman
7 Jimmy Breslin's People
9 Entertainment Tonight
M **Movie:** The Elephant Man

12:40
2 **Movie:** The Fighter (1983). Gregory Harrison. A mill worker loses his job and makes ends meet by entering amateur boxing contests.

1:00
5 I Love Lucy
9 Joe Franklin Show
11 Keys to Success

1:30
4 11 News
5 Check It Out
7 Tales of the Unexpected

1:45
S **Movie:** King Solomon's Mines

2:00
2 News
4 Crosswits
5 **Movie:** Pursuit (1975). Ray Danton.
7 **Movie:** Killer Force (1975). Telly Savalas.
9 **Movie:** Chicago Deadline (1949). Alan Ladd. Adventures of a crusading reporter in a corruption-filled city.
11 Grizzly Adams

2:05
H **Movie:** Grandview, U.S.A.

2:30
4 Sally Jessy Raphaël

2:35
M **Movie:** Bad Manners

3:00
4 Ben Casey
11 Lifestyles of the Rich and Famous

3:45
H **Movie:** A Change of Seasons
S **Movie:** Terror in the Aisles

4:00
4 Ben Casey
5 Make Room for Daddy
7 Tales of the Unexpected
9 Jackie Gleason Show
11 Grizzly Adams

4:05
M **Movie:** Head

4:30
7 Hollywood Close-up
9 Jackie Gleason Show

5:00
4 Here's Lucy

7 New Dating Game
9 News
11 One Step Beyond

5:15
S Real World

5:30
4 Here's Lucy
7 *Morning Stretch*
H Really Weird Tales

5:35
M Max Trax #28

FRI., DEC. 5

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** Murphy's Romance
S Hewitt's Just Different

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report (*cc*)
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report
H Inside the NFL
S **Movie:** The Flamingo Kid

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Scarecrow & Mrs. King
4 A-Team
5 **Movie:** Seven Little Foys (1955). Bob Hope. Story of a traveling vaudevillian family.
7 Webster
9 News
11 **Movie:** The Glitter Dome (1985). James Garner. Drama which explores the underbelly side of movie moguls and starlets.
21 Baryshnikov on Broadway—Mikhail Baryshnikov is joined by Liza Minnelli and Nell Carter in this salute to the American musical theater.
31 Blake's Seven
H **Movie:** Perfect
M **Movie:** The Terminator
N **Movie:** The Blue Angel

8:30
7 Mr. Belvedere
9 Million Dollar Chance of a Lifetime
13 Wall Street Week

9:00
2 Dallas
4 Miami Vice
7 **Premiere:** Dads
9 **Hockey:** Rangers vs. Winnepeg (concludes at midnight, approx.)
13 Baryshnikov on Broadway
21 Judy Garland—The Concert Years: Film clips of Judy Garland in some of her most memorable moments from television, as well as recollections from her family and friends.
31 **Movie:** Doctor Who Movie
S Championship Boxing

9:30
7 **Premiere:** Gung Ho (*cc*)

10:00
2 Falcon Crest
4 Crime Story
5 11 News
7 Starman
13 **Movie:** Going My Way (1944). Bing Crosby. The heartwarming story of a priest who wins over a gang of kids; Crosby won an Oscar for Best Actor.
H **Movie:** Heavenly Bodies
M **Movie:** Brazil
N **Movie:** Mishima

10:30
11 News
31 P.O.V.

11:00
2 4 7 News
5 Joan Rivers
11 Odd Couple
21 Monty Python's Flying Circus
31 Shopping Line

11:30
2 T.J. Hooker
4 Tonight Show
7 Nightline
11 The Honeymooners
21 Wall Street Week
S **Movie:** Some Kind of Hero

11:35
H Young Comedians All-Star Reunion

12 MIDNIGHT
5 Star Search
7 Nightlife
9 Carol Burnett
11 Please Help Me Live
21 Washington Week in Review

12:05
N **Movie:** The Horse's Mouth

12:15
M The Max Headroom Show #10

12:30
4 Friday Night Videos
7 Hot Tracks
9 Entertainment Tonight

12:35
H **Movie:** Breaking All the Rules

12:40
2 **Movie:** Cattle Annie and Little Britches. (1980). Burt Lancaster, John Savage.

12:50
M **Movie:** Christina (*cc*)

1:00
5 Solid Gold
9 Joe Franklin Show
11 At the Movies

1:15
S **Movie:** Best Defense

1:30
11 News

2:00
4 News
5 **Movie:** Pushing Up Daisies (1971). Ross Hagen.
7 Tales of the Unexpected
9 **Movie:** I Was a Teenage Werewolf (1957). Michael Landon. A doctor creates a teenage werewolf that goes on a murdering spree.
11 Grizzly Adams

2:10
H Inside the NFL

2:25
M **Movie:** Razorback

2:30
4 Crosswits
7 **Movie:** Dementia 13 (1963). William Campbell. Gory horror film about a series of axe murders; Coppola's directorial debut!

2:40
2 **Movie:** Ode to a Dying Love (1972). Christine Belford.

2:55
S **Movie:** City Limits

3:00
4 Sally Jessy Raphaël
11 Emergency One!

3:10
H **Movie:** The Cotton Club

3:30
4 Music City USA
9 **Movie:** I Was a Teenage Frankenstein (1957). Whit Bissell.

4:00
4 Hit City
5 Make Room for Daddy
11 Emergency One!

4:05
M **Movie:** Rambo: First Blood Part II

4:30
4 Here's Lucy
7 Tales of the Unexpected
S Hewitt's Just Different

5:00
4 Ben Casey
7 Branded
9 News
11 U.S. Farm Report

5:20
H Video Jukebox #61

5:30
7 Guns of Will Sonnett
9 11 News
S **Movie:** Macaroni

MON., DEC. 8

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** Six Weeks

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Long Island Report

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Wild America
21 Nightly Business Report
S The Limehouse Connection

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Fawlty Towers
H Fraggle Rock

8:00
2 Kate & Allie
4 ALF
5 He-Man and She-Ra Christmas Special
7 MacGyver
9 News
11 **Movie:** The Bells of St. Mary's (1945). Ingrid Bergman, Bing Crosby. A priest and a nun rebuild a parochial school.
21 Anne of Green Gables
31 Tenko
H **Movie:** Goodbye New York
M **Movie:** Girls Just Want to Have Fun
N **Movie:** Maedchen in Uniform
S Robin Hood: Herne's Son

8:30
2 My Sister Sam
4 Amazing Stories
9 Million Dollar Chance of a Lifetime
13 Adam Smith's Money World

9:00
2 Newhart
4 **Movie:** Anastasia: The Story of Anna (1986). Part II. Olivia de Havilland. (Part I, Sun., Dec. 7 at 9 p.m.)
5 **Special:** The Stingiest Man in Town
7 **Football:** Los Angeles vs. Seattle (concludes at midnight, approx.)
9 **Special:** The Soap Opera Awards
13 The Making of a Continent
31 New York Screening Room

9:30
2 The Cavanaughs
H **Movie:** Lost in America
M Comedy From Here

10:00
2 Cagney & Lacey
5 News
13 Harry Belafonte
21 Upstairs, Downstairs Preview

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TELEVISION

31 Other Voices in South Africa
M **Movie:** The Empire Strikes Back
N **Movie:** The Holy Innocents
S **Movie:** The Little Drummer Girl

10:30
11 News

11:00
2 4 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
13 The BBC Television 50th Anniversary
21 Monty Python's Flying Circus
31 Shopping Line
H Comic Relief

11:30
2 Simon & Simon
4 Best of Carson
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

12 MIDNIGHT
5 Kojak
7 News
11 Star Trek
21 Long Island Report
H **Movie:** Finders Keepers
N **Movie:** Heimat I

12:10
M **Movie:** St. Elmo's Fire

12:20
S **Movie:** King Solomon's Mines

12:30
4 David Letterman
7 Nightline
9 Entertainment Tonight

12:40
2 **Movie:** Embryo (1976). Rock Hudson. A beautiful woman is grown from a fetus outside the womb; bizarre thriller!

1:00
5 World Vision
7 Nightlife
9 Joe Franklin Show
11 Twilight Zone

1:30
4 11 News
7 Jimmy Breslin's People (cc)

1:40
H **Movie:** Target

2:00
2 News
4 Crosswits
5 **Movie:** Escape From Angola (1977). Stan Brock.
9 **Movie:** Napoleon (1956). Orson Welles. Story of the great French figure told in a series of flashbacks.
11 Grizzly Adams
M **Movie:** Hearts and Armour

2:20
S **Movie:** Witness (cc)

2:30
4 Sally Jessy Raphaël
7 Tales of the Unexpected

3:00
4 Ben Casey
7 **Movie:** The Farmer Takes a Wife (1953). Betty Grable. Good musical about farm life in the 1800s along the Erie Canal.
11 Keys to Success

3:30
11 **Movie:** Kid Blue (1973). Dennis Hopper. An outlaw tries to go straight, but finds it difficult when he is seduced by the pretty wife of a friend.

3:45
M **Movie:** 1984

4:00
4 Ben Casey
9 Jackie Gleason Show

4:02
5 Make Room for Daddy

4:20
S **Movie:** H.O.T.S.

4:30
7 America's Top Ten
9 Jackie Gleason Show

5:00
4 Here's Lucy
7 New Dating Game
9 News

5:30
4 Here's Lucy
7 Morning Stretch
11 News

5:40
M Comedy From Here

TUE., DEC. 9

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
H **Movie:** Seems Like Old Times
S The Paper Boy

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Long Island Report

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Nature Watch
21 Nightly Business Report
S The Paper Chase: The First Year—Once More With Feeling

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Fawlty Towers
M The Max Headroom Show #10

8:00
2 **Special:** Rudolph the Red Nosed Reindeer
4 Matlock
5 **Special:** Nestor
7 Who's the Boss? (cc)
9 News
11 **Movie:** Moment by Moment (1979). John Travolta, Lily Tomlin. An older woman has an affair with a young man.
21 Nature: Cats
31 Beats of the Heart
H **Movie:** Moving Violations
M **Movie:** Butterflies Are Free
N **Movie:** The Ploughman's Lunch
S **Movie:** Macaroni

8:30
5 **Movie:** The Disappearance of Flight 412 (1974). Glenn Ford.
7 Growing Pains
9 Million Dollar Chance of a Lifetime
13 Innovation: Figures of Speech

9:00
2 **Special:** Circus of the Stars
4 Hill Street Blues
7 Moonlighting
9 **Movie:** Requiem for a Heavyweight (1962). Anthony Quinn.
13 Gala of Stars 1986
21 The Sandbaggers
31 Bergerac

9:30
H Not *Necessarily* the News

10:00
4 1986
5 11 News
7 Jack and Mike
31 'Allo, 'Allo
H Bill Cosby Himself
M **Movie:** Mask
S **Movie:** Heartland

10:15
N **Movie:** A Canterbury Tale

10:30
11 News
31 Open All Hours

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
21 Monty Python's Flying Circus
31 Making of a Continent

11:30
2 Hot Shots
4 Tonight Show
7 Nightline
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

11:40
13 Diva in Concert

11:45
S **Movie:** Terror in the Aisles

11:50
H **Movie:** Real Genius

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
13 Mystery!: Agatha Christie's Miss Marple
21 Long Island Report
31 Shopping Line

12:05
M **Movie:** Dreamscape (cc)

12:30
4 David Letterman
7 Dick Cavett Show
9 Entertainment Tonight
N **Movie:** Dance With a Stranger

12:40
2 **Movie:** One in a Million: The Ron LeFlore Story (1978). LeVar Burton.

1:00
5 I Love Lucy
9 Joe Franklin Show
11 Keys to Success

1:15
S **Movie:** Klute

1:30
4 11 News
5 Get Smart
7 Tales of the Unexpected

1:40
H Young Comedian's All-Star Reunion

1:50
M **Movie:** Nighthawks

2:00
2 News
4 Crosswits
5 **Movie:** Four Against the Desert (1979). Ron Hayes.
7 **Movie:** Violent Saturday (1955). Victor Mature.
9 **Movie:** Day of the Evil Gun (1968). Glenn Ford.
11 Grizzly Adams

2:30
4 Sally Jessy Raphaël

2:45
H **Movie:** The Naked Face (cc)

3:00
4 Ben Casey
11 **Movie:** Mother, Jugs, and Speed (1976). Bill Cosby.

3:15
S The Paper Chase: The First Year—Once More With Feeling

3:40
M The Max Headroom Show #10

4:00
4 Ben Casey
5 Make Room for Daddy
7 Tales of the Unexpected
9 Jackie Gleason Show

4:10
M **Movie:** Model Behavior

4:30
7 Siskel & Ebert & the Movies
9 Jackie Gleason Show

4:35
H **Movie:** Rider on the Rain

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond
S The Paper Boy

5:30
4 Here's Lucy
7 Morning Stretch

Weekend, December 6–7

SAT., DEC. 6

6:00
4 Here's Lucy
5 Young Edition
7 New Dating Game
9 David Toma Show
11 Tom and Jerry
H **Movie:** The Amazing Mr. Blunden
M **Movie:** The Adventures of Buckaroo Banzai

6:30
2 Patchwork Family
4 New Wilderness
5 World Tomorrow
7 Hee Haw!
9 Face-off
11 Josie and the Pussycats

7:00
4 Cliffwood Kids
5 Popeye
7 Wild Kingdom
9 New Jersey People
11 Mask

7:30
2 Young Universe
4 Hickory Hideout
5 Wonderama
7 Kids Are People Too
9 In Depth
11 Photon
S To Catch a Ghost

8:00
2 Berenstain Bears
4 Kissyfur
5 Woody Woodpecker
7 The Wuzzles
9 Keys to Success
11 Photon
13 Adam Smith's Money World
H **Movie:** Enemy Mine
M **Movie:** Flash Gordon

8:30
2 Wildfire
4 Gummi Bears
5 Rainbow Brite
7 Care Bears Family
9 Meet the Mayors
11 **Movie:** Charlie Chan and the Golden Eye (1948). Roland Winters.
13 Wall Street Week
S **Movie:** Pick a Star

9:00
2 Muppet Babies
4 Smurfs
5 Popples
7 Flintstone Kids
9 Voyagers
13 Washington Week in Review (cc)

9:30
5 Get Along Gang
13 One-on-One

10:00
2 Pee-wee's Playhouse
5 **Movie:** Feudin' Fools (1952). Leo Gorcey.
7 Real Ghostbusters
9 Street Hawk
11 TBA
13 Managing Our Miracles: Final Choices
31 Body Electric
H Inside the NFL
M **Movie:** Santa Claus: The Movie
S **Movie:** Summertime (cc)

10:30
2 Teen Wolf
4 Alvin
7 Pound Puppies
31 Reading Rainbow

11:00
2 Galaxy High
4 Foofur
5 **Movie:** Island of the Burning Doomed (1967). Christopher Lee.
7 Bugs Bunny
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
21 Economics U.S.A.
31 Secret City
H **Movie:** Treasure of the Four Crowns

11:30
2 Richie Rich
4 Punky Brewster
7 All New Ewoks
13 Open Mind
31 Why in the World

12 NOON
2 Rock 'n' Wrestling
4 Lazer Tag Academy
7 Weekend Specials
9 Black Sheep Squadron
11 TBA
13 Reading/Science V
21 Gourmet Cooking
31 Video Music Box
M **Movie:** A Christmas Story
S **Movie:** Clue (cc)

12:30
4 Kidd Video
7 The Littles
13 Reading/Science VI
21 This Old House (cc)

1:00
2 Young Universe
4 **Special:** Charlie's Christmas Secret
5 **Movie:** The Masque of the Red Death (1964). Vincent Price.
7 Golf Classic
9 **Movie:** Elvis and the Beauty Queen (1981). Don Johnson.
11 Keys to Success
13 **Movie:** Going My Way (1944). Bing Crosby.
31 All About TV
H **Movie:** Real Genius

1:05
21 Frugal Gourmet

1:30
2 Cover Story
4 Sports Lifestyles
11 Forgotten Children of the '80s
31 Cityscope
M **Movie:** Edge of the City

1:40
21 New York's Master Chef

2:00
2 **Football:** Army vs. Navy (concludes at 5:30)
4 **Bowling:** PBA Fall Tour
31 World TV Presents
S **Movie:** Give My Regards to Broad Street

2:15
21 Victory Garden

2:30
11 TBA

2:50
21 Magic of Oil Painting

3:00
5 **Movie:** Tron (1982). Jeff Bridges.
7 **College Football:** Brigham Young vs. Air Force (concludes at 7, approx.)
9 **Movie:** Harum Scarum (1965). Elvis Presley.
H **Movie:** A Passage to India
M **Movie:** Dreamscape

3:10
13 Secrets of a Desert Sea

3:25
21 Motorweek

3:30
4 Sportsworld
11 Puttin' On the Kids

4:00
11 Puttin' On the Hits
13 Nova
21 Anne of Green Gables
31 Discover
S Championship Boxing

4:30
11 Dance Fever

5:00
4 1986 All-American Football Team
5 **Special:** Mr. Magoo's Christmas
9 Wrestling
11 Fame
13 Innovation: Epilepsy
31 Country Express
M **Movie:** The Guns of Navarone

5:30
2 Heisman Trophy Special
4 Fight Back
13 Wild America
31 Debut

6:00
2 The People
4 News
5 What's Happening Now?
9 New Gidget
11 What a Country
13 Nature
21 Blake's Seven
31 Alive From off Center
H **Movie:** Micki & Maude

6:30
2 4 News
5 Small Wonder
9 Bosom Buddies
11 One Big Family
31 Stage Nine
S **Movie:** Moving Violations

7:00
2 7 News
4 Strictly Business
5 9 to 5
9 It's a Living
11 Tales From the Darkside
13 Owl/TV
21 All Creatures Great and Small
31 Looking East

7:30
2 Wheel of Fortune
4 Throb
5 Ted Knight Show
7 New York Views
9 Mama's Family
11 At the Movies
13 Supergran
31 Faces of Japan

8:00
2 Downtown
4 Facts of Life
5 **Movie:** The Matchmaker (1958). Shirley Booth. Non-musical version of *Hello, Dolly!*
7 **Special:** Jim Henson's the Christmas Toy
9 News
11 **Movie:** Yentl (1983). Barbra Streisand. Superb musical about a young woman at the turn-of-the-century, who disguises herself as a boy to get an education.
13 21 Wonderworks
31 Playing Shakespeare
H **Movie:** Enemy Mine
M **Movie:** Santa Claus: The Movie
S **Movie:** Clue

8:05
N **Movie:** Caesar and Cleopatra

8:30
4 227
9 Benny Hill

9:00
2 **Movie:** Against All Odds (1984). Jeff Bridges.
4 Golden Girls
7 **Special:** John Grin's Christmas
9 **Movie:** Something for Joey (1977). Geraldine Page.
13 Mystery!: Agatha Christie's Miss Marple
21 Good Neighbors Christmas Special
31 Elizabeth R

9:30
4 Amen
21 Mother and Son

10:00
4 Hunter
5 News
7 **Special:** Perry Como's Christmas in San Antonio
13 **Movie:** Cousin, Cousine (1976). Victor Lanoux.
21 Agony
H Not *Necessarily* the News
M **Movie:** A Christmas Story
S **Movie:** National Lampoon's Class of '86

10:20
N **Movie:** The Importance of Being Earnest

10:30
5 Black News
11 News
21 The Fall and Rise of Reginald Perrin
31 Eye on Dance
H **Movie:** Real Genius

11:00
2 4 7 News
5 **Movie:** Gloria (1980). Gena Rowlands.
9 Wrestling Spotlight
11 **Movie:** The Streets of San Francisco (1972). Karl Malden.
21 Peter, Paul, and Marty—25th Anniversary
31 Shopping Line

11:30
4 Saturday Night Live

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7 News
S **Movie:** The Bitch

11:35
13 **Movie:** Cesar and Rosalie (1972). Yves Montand.
M **Movie:** Conan the Barbarian

11:45
2 You Write the Songs
7 **Movie:** Torn Between Two Lovers (1979). Lee Remick.

12 MIDNIGHT
9 **Movie:** When Michael Calls (1971). Michael Douglas.
N **Movie:** Insignificance

12:15
2 **Movie:** The Disappearance of Aimee (1976). Faye Dunaway.

12:20
H **Movie:** Revenge of the Nerds

1:00
4 Rock 'n' Roll News
11 Dempsey and Makepeace

1:05
S **Movie:** Brazil

1:25
5 **Movie:** Tora! Tora! Tora! (1970). Martin Balsam.

1:45
7 **Movie:** Sullivan's Empire (1967). Martin Milner.
M **Movie:** Snow Bunnies

1:55
H **Movie:** Maria's Lovers

2:00
4 Dancin' to the Hits
9 MTV Top 20 Video Countdown
11 News

2:28
2 News

2:30
4 This Week in Country Music
11 **Movie:** We've Never Been Licked (1943). Robert Mitchum.

3:00
4 **Movie:** My Favorite Brunette (1947). Bob Hope.
9 **Movie:** The Bermuda Triangle (1978). Brad Crandall.

3:10
M **Movie:** The Adventures of Buckaroo Banzai

3:13
2 **Movie:** Judge Horton and the Scottsboro Boys (1976). Arthur Hill.

3:25
S Washingtoon

3:30
7 **Movie:** Swashbuckler (1976). Robert Shaw.

4:00
S **Movie:** Give My Regards to Broad Street (cc)

4:30
11 Rhoda

4:55
M **Movie:** Start the Revolution Without Me

5:00
9 News
11 Insight

5:30
7 Branded
9 11 News

SUN., DEC. 7

6:00
2 Community
4 Here's Lucy
5 Black News
7 Ebony/Jet Showcase
9 In Depth
11 Christian Science Monitor
H **Movie:** Tell Me That You Love Me
S Room to Move

6:30
2 Young Universe
4 Joy of Gardening
5 Hour of Power
7 11 Christopher Close-up
9 New Jersey People
M **Movie:** UFOria

6:45
11 Davey and Goliath

7:00
2 Way to Go
4 Funtastic World
7 Faith for Today
9 Face-off
11 Gospel Hour
S **Movie:** Antarctica

7:30
2 For Our Times
5 Jimmy Swaggart
7 This Is the Life
9 Meet the Mayors
13 Sesame Street (cc)
H Rainbow Brite and the Star Stealer

8:00
2 Today's Business
7 Insight
9 Point of View
11 Ever Increasing Faith
31 Italian programming (concludes at 2 p.m.)

8:30
5 Bugs and Porky
7 Tiempo
9 Sunday Mass
13 Mister Rogers
M **Movie:** Berry Gordy's Last Dragon

9:00
2 Sunday Morning News
4 Visiones
5 Plastic Man
7 World of Photography
9 Oral Roberts
11 The Tiny Tree
13 Sesame Street (cc)
21 Nature
H Fraggle Rock
S Faerie Tale Theatre: Puss 'n' Boots

9:30
4 Positively Black
5 Danger Mouse
7 Eyewitness News Conference
9 World Tomorrow
11 Jem
H **Movie:** Rocky IV

10:00
4 Essence
5 World of Disney
7 America's Top Ten
9 Hour of Power
11 Inhumanoids
13 Mister Rogers
21 To the Manor Born
S **Movie:** Enemy Mine

10:30
2 Face the Nation
4 McLaughlin Group
7 Hollywood Close-up
11 Three Stooges
13 Owl/TV
21 Mother and Son
M **Movie:** The Elephant Man

11:00
2 Community
4 Meet the Press
5 **Movie:** Tarzan Escapes (1936). Johnny Weissmuller.
7 Siskel & Ebert & the Movies
9 New Gidget
13 Wonderworks
H **Movie:** Sword of Gideon

11:05
21 Agony

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Sunday Morning Funnies
11 **Movie:** Abbott and Costello Meet the Mummy (1955). Bud Abbott, Lou Costello.

11:40
21 The Fall and Rise of Reginald Perrin

12 NOON
2 This Is the NFL
13 Capitol Journal
S The Paper Chase: The First Year—The Apprentice

12:15
21 Wonderworks

12:30
2 NFL Today
4 NFL '86
7 Business World
13 Inside Albany
M The Max Headroom Show #10

1:00
2 **Football:** Giants vs. Washington (concludes at 4, approx.)
4 **Football:** Miami vs. New Orleans (concludes at 4, approx.)
5 **Movie:** The Family Jewels (1965). Jerry Lewis.
7 Like It Is
9 **Movie:** The War Lover (1962). Steve McQueen.
11 **Movie:** The Best Years of Our Lives (1946). Fredric March.
13 Firing Line
M **Movie:** High Anxiety
S **Movie:** On Trial: Lee Harvey Oswald—Part I and Part II (concludes at 6:30 p.m.)

1:20
21 Discover: The World of Science

1:30
H **Movie:** Phar Lap

2:00
7 Greatest Sports Legends
13 Baryshnikov on Broadway
31 World TV Presents

2:25
21 Upstairs, Downstairs Preview

2:30
7 Golf Classic (concludes at 4:30)
M **Movie:** Funny Girl

3:00
5 **Movie:** Miracle on 34th Street (1947). Natalie Wood.
9 **Movie:** Battle Hymn (1956). Rock Hudson.
13 Discover
31 Washington Week in Review

3:25
21 Tony Brown's Journal

3:30
31 European Journal
H Bill Cosby Himself

4:00
2 To Your Health
4 **Football:** Jets vs. San Francisco (concludes at 7, approx.)
13 The Making of a Continent
21 Judy Garland—The Concert Years
31 Tony Brown's Journal

4:30
2 **Special:** Miss World Beauty Pageant
7 Ebony/Jet Showcase
31 World Chronicle

5:00
5 Kojak
7 Hot Tracks
9 Greatest American Hero
11 Fame
13 The Africans
31 Hello Jerusalem

5:30
H Fraggle Rock
M **Movie:** Funny Lady

6:00
5 **Movie:** The Dogs of War (1981). Tom Berenger.
7 News
9 Buck Rogers
11 **Movie:** Executive Action (1973). Burt Lancaster.
13 Currents
21 Baryshnikov on Broadway
31 U.S. Nippon Newscope
H **Movie:** Fletch

6:15
31 Business Nippon

6:30
2 7 News
13 Washington Week in Review
S **Movie:** Airplane!

6:45
31 Newscope Special

7:00
2 60 Minutes
4 **Special:** Andy Williams
7 Disney Sunday Movie
9 Entertainment This Week
13 The Living Planet
21 Doctor Who
31 Japanese Theatre

7:30
21 Doctor Who

8:00
2 Murder, She Wrote
4 Valerie
5 Solid Gold
9 David Toma Show
11 Lifestyles of the Rich and Famous
13 Nature: Cats
31 First Edition
H **Movie:** Rocky IV
M **Movie:** The Elephant Man
S **Movie:** Enemy Mine (cc)

8:05
N **Movie:** Another Country

8:30
4 Easy Street
9 Face-off
31 Mini Playhouse

9:00
2 **Movie:** The Murders in the Rue Morgue (1986). George C. Scott.
4 **Movie:** Anastasia: The Story of Anna (1986). Part I. Rex Harrison, Amy Irving.
5 Star Search
7 **Football:** Dallas vs. Los Angeles (concludes at midnight, approx.)
9 New Jersey People
11 Please Help Me Live
13 Masterpiece Theatre: Paradise Postponed
31 Bradshaw on the Family

9:30
9 In Depth
H **Movie:** Sword of Gideon

10:00
5 11 News
9 Straight Talk
13 Creative Edge
21 Doctor Who Christmas Mystery Special
31 Window on World Television
M **Movie:** Klute
N **Movie:** The State of Things
S Brothers

10:30
5 Sports
11 TBA
S It's Garry Shandling's Show

11:00
4 News
5 Dream Girl U.S.A.
9 World Tomorrow
11 Odd Couple
13 Independent Focus Retrospective
21 Monty Python's Flying Circus
S **Movie:** The Challenge

11:15
2 News

11:30
5 Check It Out
9 It Is Written
11 The Honeymooners
21 Legends of American Skiing

11:32
31 Shopping Line

11:45
2 Sports

12 MIDNIGHT
2 Barnaby Jones
4 Sports Machine
5 Mission Impossible
7 News
9 Jimmy Swaggart
11 Star Trek
M **Movie:** UFOria
N **Movie:** Séance on a Wet Afternoon

12:05
H Bill Cosby Himself (cc)

12:30
4 Heroes: Made in the U.S.A.
7 News

12:45
7 Sports

12:55
S **Movie:** Ninja Wars

1:00
2 Barnaby Jones
4 Off the Wall
5 Naked City
7 **Movie:** Trilogy of Terror (1975). Karen Black.
9 Joe Franklin Show
11 Tales From the Darkside

1:30
4 Ghost Story
11 News

1:40
M **Movie:** Stick

1:55
H **Movie:** Into the Night

2:00
2 News
4 Visiones
5 Christian Children's Fund
9 **Movie:** The Wreck of the Mary Deare (1959). Gary Cooper.
11 **Movie:** Rally 'Round the Flagpole, Boys! (1959). Paul Newman.

2:30
4 First Estate: Religion in Review
5 Winning on Your Income Tax

2:40
7 **Movie:** Dan Candy's Law (1973). Donald Sutherland.

2:45
S **Movie:** Airplane!

3:35
M **Movie:** Altered States (cc)

3:55
H **Movie:** Nickel Mountain

4:00
9 The Saint
11 Grizzly Adams

4:20
S Brothers

4:30
7 Branded

4:50
S **Movie:** Antartica (cc)

5:00
7 Guns of Will Sonnett
9 News
11 One Step Beyond

5:20
M The Max Headroom Show #10

5:25
H **Movie:** Strangers Kiss

5:30
4 Here's Lucy
7 Morning Stretch
11 News

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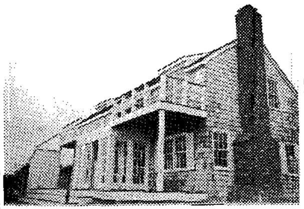

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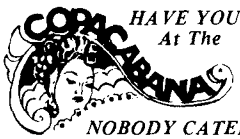

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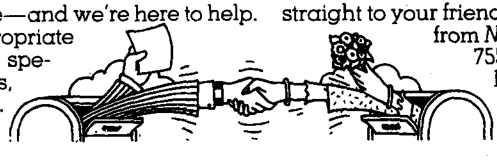

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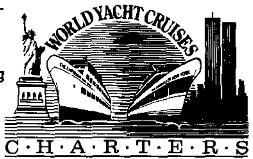

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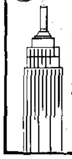

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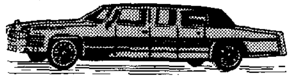

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Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your *ad to print your box number.*** *Check or money order must accompany ad order.* Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your *response to New York Magazine (followed by the box number to which you are responding)* P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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First Mate—For northern NJ man - manufacturing company president. A young 51, Jewish, smoker; 5'10", slim, bright, sensitive and good-looking. Seeking slim, very attractive (in personality as well as looks), NJ/NYC woman to enjoy landbound pleasures until spring and then the sun and fun of boating aboard a Hudson River-docked craft. A short note and certainly a photo/phone. NYM F159.

Where Are You?—Isn't there a sincere, educated, beardless, secure, non-smoking Jewish gentleman, 34-41, who truly wishes to meet a caring, sensitive, attractive, bright, educated, never-married NJ lady, 32, 5'2"? Full bio/home address. Do you exist? Prove it!(1st ad.) NYM C044.

New To Manhattan—Smart, sensuous female journalist, 5'6"; like candor, irony, confidence, good food, good films, good talk. Slim, successful, attractive, Ivy-educated, 35. Seek funny, smart, attractive man, 35-50. Photo, helps. NYM F174.

Successful Woman - Trial Lawyer—Mid-30's, smart, pretty and witty; seeks serious relationship with intelligent, patient, loving and emotionally solid man with irreverent sense of humor. NYM F173.

Stop! In The Name Of Love—This successful, handsome, never-married, 5'11", 31-year-old, self-employed, non-observant Jewish male, living in NY; seeks female, 24-32, with inner as well as physical beauty - for fun, companionship and possibly more. Geographics - no problem; my car loves to travel! Don't be shy, don't delay. Send a note with phone/photo, appreciated. Think it over, before you break my heart. NYM F170.

One-Man-Woman—32, 5'9", lovely inside and out, sincere, caring, fun-loving, gentle-hearted, Christian, non-smoking professional, who enjoys stepping out and staying in. Seeks tall, handsome, humorous, marriage-minded, Christian man who wants to share laughter, emotions, love and a passion for life. Letter/phone/photo, please. NYM C045.

Dreams—Are the stuff life is made of. Although we've just met, we feel as if we've known each other forever. I laugh at your jokes. You look adoringly at my slender, athletic body and shimmering red hair. I love the ease with which we communicate our thoughts and feelings. We've probably both been in psychotherapy. You're 36 plus, Jewish, quite successful with lots of pizazz and will try anything once. I too am an adventurer, effervescent with a touch of flamboyance, yet grounded in a cerebral profession. We are both ready and available for a lasting relationship. Dreamers, visionaries - send note/photo. NYM C021.

Male Attorney, 43, 6'—Handsome, medium build, divorced with no children, looking for an intelligent, sensitive woman, 28-36, for companionship and lasting relationship. I will not respond without a photo. NYM F176.

Relationship Wanted—Have a Rolls Royce, country home and pool, but missing that special person to share it with. I'm an attractive, sensitive attorney, 46. I enjoy classical music, ballet, theater. She is bright, attractive, slim, non-smoker, 20's-30's. Photo. NY/NJ. NYM F172.

Endearing, Prominent NY Surgeon—Seeks a romantic cure. Tenderness and compassion, combined with passion, great looks, multimillionaire, romantic, muscular, 5'10", 155 lbs, mid 30's, artistic, funny. You are a warm-hearted, sensuous, model-like beauty, Jewish, tall, in your 20's, sexy, non-smoke, who'd love to operate together in a well-sutured, committed relationship. Note/will only answer responses with photo. NYM F175.

This Is The One To Answer!—Extremely handsome, successful, intelligent, sophisticated, tall, confident Jewish male, 37, divorced, good sense of humor; enjoys nights out on the town but also quiet evenings at home. Interests are too extensive and varied to detail here, but I can assure you that you will not be disappointed, on the contrary you'll be happily surprised. I am seeking a beautiful, intelligent, successful, sophisticated, affectionate, sexy female, 24-36, hopefully non-smoker, religion not important. Note/phone/photo, please. NYM F177.

Beautiful, Classy, Secure Brunette—28, 5'6", slim, Italian, successful, seeks handsome, intelligent, secure, successful male, 28-36, for fun, romance, lasting relationship. Photo, please. NYM F178.

Objective: Baby—Professional man, 47, intelligent, financially secure, wishes to meet a woman, and have and raise a child. Let's talk. NYM D342.

39, Pretty, Good Sense Of Humor—Bright Jewish female, looking for a lasting, sharing relationship with a professional man in his 40's. NYM S911.

Sensitive, Educated, Jewish Male—39, seeks Jewish female, 22-35, under 5'3", less than 110 lbs, never married, attractive, blond and LI preferred. NYM D537

33 - A Very Beautiful Christian Lady—Who is refined, affluent and from a good background, seeks an attractive and wealthy Christian gentleman who would like to have a child. My greatest goal is to be happily married. Let's celebrate Christmas together. NYM Y826.

Vanna White Type, 36—Has style, brains, romantic soul, one child. Seeks very successful, refined, Jewish male for serious relationship. Photo. NYM D613.

Uncommonly Modest Male—Handsome, sensitive, successful LI PhD, young 35, trim and athletic; seeking pretty, energetic and intelligent female, 23-35. Photo, essential. NYM D550.

Fabulous, Funny Female—I am a 5'7", strikingly attractive, warm, earthy, financially secure woman who enjoys music (QXR, PLJ, EVD, NYC), dancing, Tai Chi, Paris, NYC, Off Broadway, the arts. If you are tall, sensitive, intelligent, creative, 35-50, very successful, a little off-center and did not vote for Reagan, rush a full-length oil portrait/note. NYM Y834.

Warm, Caring, PhD Psychologist—42, 5'10", 155 lbs, successful, non-smoker, Jewish (not religious). Seeks vivacious, sensitive, professionally accomplished woman, now ready for love and marriage. Photo, appreciated. NYM Y897.

STRICTLY PERSONALS

Warm, Dimpled Smile—Tall, slim, pretty, humorous lady (32), seeks bright, trim, handsome man with warm heart, for the long, cold winter ahead and hopefully beyond. Photo, helpful. NYM D580.

Brrr, It's Cold—Seek smart, strong, wonderful man, 40's-50's, for sharp, green-eyed, extra pretty lawyer, 41. NYM Y862.

Vivacious, Pretty, Athletic—30-year-old, Jewish lady, 5'4", 120 lbs, likes diamond earrings and blue jeans. Seeks athletic, well-built, intelligent man to complement my life. Photo/note. NYM S971.

Amiable, Romantic— Jewish female, 28, 5'4", slim, college grad, seeks special guy. Interests include sports, movies, theater, music. Respond if you're a college-educated, Jewish male. Note/photo/phone, please. NYM D667.

Petite Blond—NJ, single, Jewish, mom, lawyer, seeks mensch. NYM C018.

Make Bells Ring—Beautiful blond with class, seeks tall, secure man, 45-53, who knows what it's all about. NYM S975.

Feminine, Pretty Lady—43, seeks fit, educated man, who likes the city, the country and staying home. NYM Y887.

Adventurous, Passionate—Pretty, brainy, warm-hearted widow, 47, shapely though overweight, seeks intelligent, Jewish, virile best friend. NYM S976.

Beautiful Woman Needed—A successful businessman here in Babylon-on-the-Hudson has shifted attention from his career to finding a permanent, romantic friend. It is no longer necessary for me to settle for a woman who is not pretty, charming and appreciative of the finer things money can buy. I was a farm-town hayseed who now loves NY's dining, museums, ballet, movies and opera. Philosophy replaced by Protestant upbringing, and my intellectual pleasures include art, history and wild animals. I am unusually warm and kind with a very positive outlook and personality. I am also stable, courteous, tolerant and understanding - not domineering or possessive. Women often consider me "sweet" - how embarrassing! I am 40, 5'11", 162, never married. One of my worst negatives is that I am not seeking marriage or children, for now. (I think I've found another one here, Jane.) Even worse, if we like each other after a few dates, I am identical to all the other guys who want to get fresh. (I knew it, Jane! A self-confessed creep!) Unfortunately, I am only average-looking, do not go to discos, an not athletic and do not use drugs, drink or smoke, although you can use all three. (Good heavens, Jane, this sniveling wimp is beyond pathos!) Everything could be so much lovelier if shared with the right woman who is very nice and has learned to approach love through true friendship first. For me a lasting relationship usually requires that a woman have some cultural or intellectual interests and she must be pretty, thin, well-groomed and preferably age 18-25 - although she can be older if really beautiful. (18-25? 18-25! God! Why are men such jerks, Jane? Refill our drinks!) Picture, description, biography and home phone (no answering services or machines), are all required. NYM S886.

Much Traveled Widow—Seeks mature Christian. NYM D605.

Hanukah Present—Awaits you. You will love this sweet, pretty, blue-eyed lady, with great sense of humor. You are Jewish, male, 28-35, with brains, personality, ambition. Photo/phone. NYM Y889.

Beautiful, Vivacious, Intelligent—Sensitive widow, Jewish, highly eclectic; seeks family-minded, male counterpart, 40-58, to share life's wonders. NYM S977.

Tell Me About Yourself!—Are you smart, empathic, easygoing, male, 38-48? I'm pretty and fascinating. NYM S978.

Come Out, Come Out!—Wherever you are! I'm Jewish, attractive, vivacious, affectionate, 30, 5'7", successful stockbroker. Looking for warm, adventurous male, 30-45, to share good conversation, homey nights, music, good films, vacations; marriage-minded, a plus. So if you're hiding - come out, wherever you are. Phone/photo/bio. NYM D603.

Saint With A Hint Of Devil—34, male. I hold hands and doors, bring flowers, make you laugh and melt your heart. You like simple talk, silence sometimes, nowhere drives, gentle kisses and snowball fights. Sincere letter. NYM D604.

Successful Career Woman—38, Jewish, 5'7", average weight, non-smoker. Interested in theater, dining out and enjoying the quiet times. Seeking someone to be companion for business functions, share those non-professional times and...who knows? Note/photo. NYM S983.

Cute, Triple-AAA Jewish Male—37, seeks a tigress. Photo/phone. POB 322 Hastings-On-Hudson, NY 10706.

Likes Wood Fires, Wool Sweaters—Wild violets. Jewish female, 26, NJ; seeks smart and ethical man. Photo/note. NYM S985.

Petite Italian-American—Divorced, 36, very pretty, shapely, warm, friendly, financially independent, seeks gentleman, honest and sincere, financially secure, 5'7"to 6', 35-50, for lasting relationship. Phone/photo, optional. NYM S984.

Attractive, Professional Lady—39, seeks professional man, 35-50, who is self-assured, sophisticated, well-established, enjoys music from classical to pop, but most important, likes to have a good time. Photo/bio/phone. NYM S986.

I've Never Been Accused—Of being boring! Single, white Italian-American, 27; all woman and successful entrepreneur. People describe me as being unconventional, sensual, sensitive, with a classical European look. If you are an attractive and equally successful man who can appreciate my endless qualities, drop me a line with your photo and we'll plan our future together. NYM D607.

Extremely Attractive Lawyer—Catholic, athletic, 26; seeks very handsome, professional male, 25-35. Photo/bio/phone. POB 7593, Rego Park, NY 11374.

Join Me For Hanukkah—Dynamic, blue-eyed Jewish businessman, 6', 33, European background, with a life to share. Seeks down-to-earth, classy lady, positively slim, Jewish, 25-30, with "joie de vivre" to match my sense of humor. Non-smoker. Will exchange photo/phone. NYM D609.

Syracuse Transplant—Enjoys cooking, caring and country walks. Looking for a basically independent man, 40-50, with a sense of humor, non-smoker; to share some of life's adventures. Bio/phone, please. NYM Y891.

Wizard Entrepreneur, 39—Retiring soon. An incredible story, yet to be completed, Coming soon: hi-seas adventures in exotic places. I am tall, trim and very fit with rugged good looks; spontaneous, creative, sensuous, loving, strong, not macho, upbeat and unconventional. If you are a cover girl or, better yet, have better things to do and look like one (thin!), have a high mobility factor (I live 40 miles north of NYC), are dynamic free-spirited and sometimnes just a little wild (25-35), please consider the above. No photo - no reply. NYM Y892.

Life Is More Complete When Shared—I am an exciting, fabulous-looking, romantic, fun-loving, emotionally and financially secure NYC woman who is not afraid of a love commitment. I would like us to be best friends, partners, lovers - and let's see where we go from there. I am looking for a life partner to share this magic. If you are a man, 40-55, please let me hear from you. Phone/photo/bio. NYM D610.

Around The World In 30 Days!—Single, young exec, living in NYC, looking for the fun companion, 22-35, female, for fun, travel and possibly more. Must be a non-smoker. Send phone and photo. All responses will be answered. NYM D611.

Hispanic Male—Career-minded, 28, non-smoker, seeks intelligent lady. Photo?. POB 4099, College Pt, NY 11356.

Vibrant, Honest, Pretty—Former actress - now psychotherapist; ready and willing to enjoy shared life with a man, 45-55, who finds pleasure and fascination in journeying in both the inner and outer worlds. Phone/note. NYM S987.

Smart, Attractive, Slim—Feminine brunette, Jewish, 43. Loves playing piano, classical music, running, fitness, movies, books. Seeks energetic, caring, successful, secure, non-smoking male; varied interests, for lifetime companion. Note, photo preferred. NYM S988.

Would You Believe—I'm a sincere, sensitive, intelligent, central Suffolk, Jewish female in mid forties, looking for a relationship based on sharing, caring and laughing? NYM Y895.

Hepburn-Tracy Chemistry—Stunning, bright, 5'11", actress. Seeks laughter, love and commitment with rueggedly handsome, 35-40, doer; tall body-mind-spirit! Note/photo/phone. NYM S989.

Warm, Witty, Handsome—6', professional male, 44, enjoys the arts. Seeks attractive, sophisticated, romantic woman, 30-38, with emotional depth for serious relationship. Phone/photo/note. NYM D614.

Traveling Sales Lady—Scorpio, returns to NYC on Fridays. No time during week to establish weekend romance, seeks passionate, athletic, nice guy, 28-45, looking for adventure. Must be emotionally well-adjusted yet vulnerable and unafraid of commitment. I'm ready to share - are you? Note/phone. NYM S992.

I Need A Partner I Can Be Proud Of—A man with an independent soul and a unique outlook on life...a strong, nurturing man-child who wants excitement and needs the focus a nourishing love provides. I'm 35, a progressive, sparkling woman-child of originality, magnetism and dynamism. Unconventional and adventurous, honest and giving, with endless spirit. NYM D615.

Truly Special Lady—Very attractive, tall, slim, bright professional, seeks tall male, 35-45, who's sincerely interested in a "special" relationship. Photo, appreciated. NYM D616.

Dear Gentle Man—Your companionship is sought by a single, professional woman, 44, 5'9", who respects intellect and cherishes wit. NYM S990.

Sensitive, Warm, Attractive Woman—32. Enjoys films, Mathis and Mozart, the city and the country. Seeks professional, gentle man, 35-45, who is honest, caring, self-aware, with a sense of humor, interested in romance. Phone/photo, optional. NYM D617.

Let's Go Mets!—Maybe we can be a winning team, too. Tall, pretty Jewish woman, seeks sincere man, 35-45, for a special duet. Photo/note. NYM S991.

Fun-Loving, Petite Blond—Professional lady, very attractive; seeks a nice, Jewish, non-smoking guy, 35-42, for good friend and romance. Photo, please. NYM S993.

Lovable, 31, Attractive—5'7", slim, Jewish professional. Enjoys the arts, tennis and dining. Works long hours and would love to share free time with a romantic man, ready for commitment, a family and all the fun life has to offer. 5'10" plus. Photo/phone, appreciated. NYM S995.

Pretty, Slim, Savvy, Sensuous—Outgoing businesslady, 37; seeks attractive, honest Ivan Boesky. Photo. NYM S996.

Game-Players Go On—Adorable, 5', 105, Jewish, Queens gal, NYC, high-caliber legal secretary, 33, never married; seeks stable, modern, slim, white guy (30's), for open, 1-1 relationship. NYM S997.

Beauty, Brains, Spirit—Blond Wasp, 42, 5'5", trim, lawyer/dancer/painter, seeks kindred man. Photo. NYM D618.

Tall, Fun, Handsome—Athletic, different, male, 28; seeks tall, slim, funky beauty, 26-30. Phone/photo. NYM S998.

38-26-36 Equals 100% Woman—Sexy Italian RN, 26, loves adventure, travel, photography, sports and surprises! On treasure hunt for handsome, well-built, spirited, sincere, professional non-smoker, 26-40. Photo, please. NYM D620.

Tall Teddy Bear—Nice-looking, financially secure, Jewish, looking for companion who is warm and understanding. Does not have to be slim (Rubenesque fine - not fat), 37-47, female, enjoys holding hands. Photo/bio/phone. NYM S999.

Successful, Very Handsome—Divorced, 50-year-old male, looking for a pretty and successful Christian lady, to fall in love passionately one more time. She should be intelligent, romantic and have a sense of humor. NYC or NJ preferred. Age, to 45 years. NYM D621.

Sensually Ethereal Plumpette—Pretty, tall, albeit round - seeking soul mate, 38-62. Let's laugh, chat. Photo. NYM D619.

NJ Businessman—39, slightly outrageous, and likes the fast lane. This 6', well-built blond, seeks that special lady who is tired of the singles bar rat race; not afraid to let her hair down and add a spark to her life. Please respond with a photo, if possible. Photo will be returned immediately with mine. NYM D622.

Oral Surgeon, 27—Recently returned from the south, seeks beautiful, warm, sensual, vivacious Jewish lady, 23-30, to explore NY. Photo. NYM D623.

Happy, Slim, Attractive—Educated, successful, sensual, non-Jewish, CT businesswoman, wishes to be spoiled/cherished by tall, NY-savvy Jewish guy (40's). *Must enjoy being adored/appreciated.* Photo/ note. NYM C019.

Quality Not Quantity—32, Jewish, ambitious, athletic, fit and very handsome man - into sports, adventures, the ocean, fireplaces and weekends away. Seeks intelligent, honest and beautiful professional woman, to share the joys of life. Photo, please. NYM D624.

Handsome, Athletic, Successful Guy—32, 6', *seeks attractive, outdoor-type* female with class and integrity. Must be slightly nuts. NYM D625.

I Can't Believe It—I'm actually placing an ad. *Petite* (but big-hearted), 34, very pretty, Jewish professional; a lot of fun to be with. Loves dining out, the beach, theater, tennis, concerts and hugs - interested in marriage and family. Seeks warm, successful, attractive, Jewish, male professional (non-smoker) of complementary age and interests - who can't believe he's answering an ad. Note/phone/photo, please. NYM D626.

Seeking Highly-Educated—Cultured gentleman, up to 47 years, well-established, warm, caring, responsible and marriage-minded, for *an educated, lovely, vibrant* Hindu lady, 45 years, with four-year-old child; to enjoy long-cherished, solid, pleasant future. Photo/phone, must, with brief note. NYM D627.

Handsome Exec—Lives on LI, 6'1", 53. Seeks bright, pretty lady for serious relationship. Phone/photo. NYM D628.

Romantic, Tender, Wholesome—And sexy, qualify this professional lady who loves to entertain and be entertained by a single, Christian gentleman who has a sense of humor, savoir faire, can sail, is travelled, is tall, 45 plus, well-educated, wants tender loving care. NYM D629.

Guaranteed Beautiful/Sexy—39, female psychotherapist. I am an incurable romantic with a unique sense of humor, good listener with traditional values. Seeks non-smoking, Jewish, warm, sensitive, loving, handsome man, 38-48, who likes to hug and laugh. Photo, a must. NYM C022.

Attractive, Jewish Female—Professional, 27, warm, outgoing, great sense of humor, seeks attractive, bright, caring man. Photo/phone, please. NYM D632.

Quintessential Lady—Full of fun, *looking for male counterpart, 50 plus, to* share the good life. Photo. NYM Y898.

Blond, Chic—A real head-turner, seeks Jewish gent for gallery-hopping, antique shopping, popcorn popping, marriage, baby carriage. POB 1605, NYC 10028.

If I Could Wave A Magic Wand—You'd appear...40-45, tall, Jewish, sharp, sedate. You're intelligent and successful, but most of all you are a gentle man who is ready for a permanent relationship with a cute, *classy, slim, sensitive woman,* 36, who balances motherhood (I have an 11-year-old daughter) with a very active career as a cosmetic entrepreneur. North Jersey area. Photo/phone. NYM D630.

Paris-Born—Attractive, creative, seeks intelligent, reliable, established man, 45 plus, for serious relationship. NYM D631

Warm, Bright, Pretty—30-year-old, dark-eyed woman, looking for smart, successful, spontaneous man with big heart. I'm tired of shallow relationships and want to share love and laughter for a long time. If you do too, please send note/phone/photo. NYM C024.

Irresistibly Handsome, Compassionate—Warm, creative, professional male, 38, seeks exceptionally pretty, centered, professional lady, 25-35, who has learned how to care and wants, now, to share. Photo, please. NYM C025.

Corporate Attorney—42, loves his work, but also loves theater, movies, dogs, walks in the park, the Mets, Jets and life in general. Seeks bright, attractive, warm, caring woman, 25-32, to share experiences. Photo, appreciated. NYM D633.

Chopin to Squeeze—Seeking cute, warm, smart, funny male, creative/career interests, 28-35. Photo/bio. NYM Y899.

A Great Catch—Very handsome, successful attorney, 30, 6', athletic build, good personality, would like to meet his match. You are a very attractive, personable young lady, 21-30, with a touch of class, looking for fun, adventure, romance. Phone/photo. NYM D635.

Beautiful, Hazel-Eyed Oriental—28, 5'3", 110, charming, shapely, great legs, intelligent, fun-loving, romantic; likes music, dance, art, travel. Seeks handsome, successful, *intelligent,* honest, *caring* white male to share adventure, travel and the good life. Note/photo/phone. NYM Y900.

Character And Personality—Plus attrac*tive appearance - a figure younger women* envy - genuine class, educated, retired professional, 5'3", blue-eyed, blond Jewess. A unique woman; caring, sensitive, financially secure, with sense of humor, independent yet feminine, very young-looking and youthful, early 60's. Seek refined, highly educated, cultured, well-groomed gentle man, 58-65, who is healthy, financially secure, non-smoker. If you are sincere, discriminating, appreciate quality, traditional values, please send bio and phone. NYM D636.

Successful Businessman, 34—Handsome, fit, and in reality. I am looking for a woman to tell me what it is and how it be. My one request is a lean, tight body to match my own. Photo, please. NYM D639.

Handsome Professional—27, 5'9", offbeat sense of humor, adventurous, athletic. Loves skiing, laughing, Dostoevsky and pursuit of wisdom. Seeks female professional. Photo, a plus. NYM D638.

Appealing, Together, Independent—Sino-American female: business exec, athletic, serious-minded, slender, young 36. Seeks caring, bright, attractive, single male who values good conversation, fun *moments, fidelity. For sharing experi*ences with the right woman. Letter/photo. NYM Y901.

Pretty, Slim, Classy—Jewish female attorney - Ivy-educated, fun-loving, world traveled - seeks attractive, well-educated, Jewish male counterpart, 36-45, who is looking for possible serious relationship. Phone/photo, preferred. NYM D637.

PS: I'm Gay—Handsome, privileged, preppy Dr., fit, vicious wit, 29, blond/ blue, 5'10", 160, non-smoker, seeks another "perfect catch". I exist; you must too. Photo/phone. POB 869 NYC 10185.

Mystery, Adventure, Fun—*I am certain* this 24-year-old, professional will provide a cosmopolitan woman with all of these qualities and more. The city is our playground for ultimate challenge and romance. If you have not met someone completely different recently, this is your *chance! Send note/phone.* NYM Y902.

Pretty Blue-Eyed Blond—RN, trim, seeks Jewish white male, 40's, kind, stable and professional. Photo/phone. NYM C026.

Very Successful But—Too busy to find similarly successful, highly-educated, pretty lady for serious relationship. You: early-mid 30's, Christian professional (PhD, JD, etc). Me: early 40's, Ivy executive. Workaholics okay. Photo, ensures reply. NYM Y903.

Warm, Attractive Blond—With blue-green eyes, sweet and easygoing, 5'7", slender, Jewish, 32: enjoys classical music and rock, art, travel, athletics. Interested in meeting an intelligent, sincere, fun-*loving man. Photo/phone.* NYM Y904.

Pretty, Adorable, Vibrant—Jewish brunette, 36. Seeks special man, with good looks, intelligence, positive attitude, for possible future. Photo. NYM Y905.

Big Brown-Eyed—Outgoing, sensitive, spirited, loving Jersey gal, 34, seeks witty, confident, tender, true-blue male, to light up the holidays and keep on going. Phone/note. NYM C027.

Pretty Chinese-American—Seeks handsome, professional white male (25-33), for friendship/love. Photo. NYM D640.

Do You Want To Break Through—To new levels of closeness? Can you open up to a depth of emotional connection beyond that which you have ever reached before - and keep deepening that bond continuingly for the rest of your life? For me, it's that kind of absolute and total commit*ment and surrender* to love and sharing, or nothing. I am a handsome, romantic, successful NJ homeowner, 39, Jewish, not religious, 6', 170 lbs, sensitive, affectionate, sensual and passionate. I seek a woman who is beautiful, happy and warm. I want children but I have no children yet and *prefer a woman who has none yet also; a* woman between 25 and 37, who is very intelligent, fit, sensual and unrepressed, emotionally stable, sensitive and fun. Photo, an absolute must. NYM D641.

Mellow, Rich, Witty—GQ type, MD, 31; *seeks cover girl, 20's, trim, tallish, to treat* royally. Photo, a must. NYM Y907.

Shayna Maidel—39, 5'8", professional. Enjoy the outdoors, race-walking, the arts, a good meal, conversation; seek kindred mensch for shared happiness and family. Photo/phone/note. NYM C028.

Perchance To Dream—Of meeting you: a slim, caring, attractive woman. I'm Jewish, mid 30's, handsome, fit, psychologist (PhD), author and real estate investor. Photo/note, please, for reply. NYM C029

Attractive, Slim, 5'11"—Wall Street, real estate executive, 27, seeks pretty female, 19-27, with class and humor. Note/ phone/photo. NYM C030.

Leggy, Pretty, Slim—Athletic-looking, natural blond, blue eyed, Jewish advertising exec; vivacious, enthusiastic, refreshing, 39 years, with style. Likes beach, arts, movies, antiquing, country weekends. Seeks nice, professional man for loving, caring relationship. NYM C031.

First Born, Seeking Second Born—Attractive Manhattan brunette, petite and well-built, sophisticated, energetic, responsive, 40's, who loves jazz clubs, 50's *movies, modernism, aerobics, dancing* and travel, would like to meet well-groomed non-smoker, financially secure, 45-55, who has a sense of self and a love of aesthetics, for a compatible, sharing and caring relationship. NYM Y906.

Santa, I Want—An attractive, intelligent, vivacious lady (35-45) who skis; Jets fan, likes dancing/dining, able to travel selectively, and comfortable relaxing in jeans. For trim, 5'8", successful, mid 50's, monogamous executive; grown daughters. Free spirit. Note/photo/phone. POB 341, Ho-Ho-Kus, NJ 07423.

Warm And Classy—Vivacious blond Wasp, seeks attractive, successful, caring male, 40-50. Photo, appreciated. NYM D642.

Very Bright, Very Pretty—Professional. Open, affectionate and funny Manhattan native with class and a heart of mush. (Jewish, 31, 5'7", slim.) Seeks non-smoking Jewish man who's marriage-minded and very smart, warm, nice and fun - to share NYC culture, some weekends away and cozy evenings at home. Photo, appreciated. NYM D643.

Charming, Energetic, Youthful—Single, white, male executive of 60, with a great *sense of humor; seeks companionship of* an educated, slender, blond, single, white female, 38-46, to share his love of traveling, tennis, skiing, dancing and good times. Letter/photo and phone, please. Non-smoker, preferred. NYM D644.

Provocative, Sexy, Vivacious—Petite, exotic, Jewish female, 28, in medical field, Ivy-bred, seeks Jewish, male counterpart, 32-45, who's intelligent, caring, playful, sensitive, sexy and much more, to enjoy all of life's intimate pleasures. Photo/ note/phone. NYM Y909.

Seeking Erudite Male, 60's—To share life, love and happy times with attractive, bright, fun-loving widow, who enjoys books, opera, theater and evenings by the fire. NYM C032.

One In 9 Million—Female, 29, pretty, slim, witty, fun-loving, active. Just fallen out of love; want to fall back in with fun, fit guy, 27-37. Photo/phone. NYM D652.

STRICTLY PERSONALS

Don't Expect Less—Not only am I a romantic, curvaceous, 27-year-old, Jewish temptress - I am adventurous and have, among things, sense of humor and an MBA. But the best reason you - Jewish male, 27-34 - should answer this ad, is that I paid for it, not Daddy. NYM C033.

Exciting, Warm-Hearted Woman—Bright, witty, strikingly attractive, zoftig, singer/music therapist, 38, 5'9", seeks self-aware, spiritually open, tall, cuddly man for quality partnership. NYM Y910.

Wanted: Jewish Male—Who seeks tall, bright, slim, sexy MBA. If you are a slim, 24-33, professional, 6' or more - I may be your lady. Photo, a plus. NYM D646.

Stylish, Sophisticated Lady—Eclectic taste in food, music, dance, seeks tall, male partner, 42-55. Photo. NYM D647.

Dancer's Legs And A Brain To Match—I'm an Italian-Catholic woman, 27, who makes lasagna better than your mother. I'm warm, sensitive, attractive and a successful ad exec, looking for a man worth cooking for. Convince me you're the one. Photo/note, a must. NYM 911.

Wanted: Soul Mate—27, very attractive, bright, sensitive, sincere female professional, strong sense of values; in search of special someone to share conversation, cuddling, dining, dancing. Sense of humor/photo, a must. NYM C034.

Handsome, Tall, Athletic Jewish Male—32, young professional, seeks gorgeous Jewish female for long-lasting relationship. Phone. Photo, optional. NYM D648.

Steering Cupid's Arrow—Lady doctor, 32, pretty, Jewish, single, aims for academically accomplished, attractive man, 30ish, who is warm, perhaps funny. NYM Y912.

Handsome Professional—Jewish male, 30, romantic, athletic and fun-loving, seeks very pretty female with nice body to share intimacy, entertainment, sports, good times. Photo, a must. NYM D650.

Good-Looking, Successful, Sincere—Sensitive gentleman, 50, athletic, in great shape; looking for that special, shapely, pretty lady, 32-44, who loves Manhattan sights and sounds and luxury of country weekends. Phone/photo. NYM D651.

What More Can You Ask For?—Attractive, bright, blue-eyed, female; Jewish, Wall Street professional, 28, 5'6", slender. Seeks a really normal, professional, Jewish guy, 28-35, to begin the New Year with. Photo/note, please. NYM Y913.

Intelligent, Articulate, Manhattan—44. Attractive lady, slim, 5'7", seeks fit, secure male for running, friendship and/or romance. Note/phone. NYM D655.

If You Are A 10, Don't Reply—I'm an 8, on good days, pretty, good-natured, thin, shy, likes sports, Jewish, divorced, 2 boys (5 and 8), NJ; looking for friendship or more. Note/photo. NYM Y914.

Handsome, Sensitive Jewish Male—31, Ivy-educated, former instructor mid-east languages, now on Wall Street - who enjoys oil painting, music, film, food and good company. Seeks attractive, well-educated, gentle while enthusiastic, Jewish female, 25-35, with broad tastes and a youthful spirit. Photo. NYM D656.

Million Dollar Prize—French elegance, cosmopolitan flair. Athletic, long-legged, blue-eyed brunette, 38, 5'8", PhD; awaits successful, cultured, traveled, waspy husband, sensuous lover, 40's. NYM C036.

One Woman Guy—Who hates the singles scene. I am handsome, trim, in my late 40's, young in appearance, romantic, sensitive, giving, very successful and intelligent with a good sense of humor. I enjoy boating, skiing, walks on a lonely beach or just about anything I can share with a woman. I lived in the fast lane, but now want more out of life. That's not to say I don't enjoy fun anymore, but if you are somewhere out there and in your mid 20's-early 30's, and are extremely good looking with a good figure and are into someone who can give your sincerity, romance, love and fun, please send photo/note/phone. POB JAF 2033, NY 10116.

Special Lady Wanted—I'm a successful, good-looking, sincere, athletic, warm-hearted, witty Jewish male, 30, who seeks that one-of-a-kind Jewish woman, who is 24-29, very attractive, goal-oriented, athletic, non-smoker, and has it all except for me. Photo/note/phone. NYM D653.

Down-To-Earth—Caring, intelligent man, 42, attractive, successful salesman, seeking woman, in her 30's, who is caring and sensitive and interested in a meaningful relationship. Photo. NYM D654.

Tall, Very Attractive, Warm Blond—Enjoys arts, nature, travel. Seeks tall, sensitive, unpretentious male, 35 plus, for serious relationship. Bio/photo. NYM D658.

'Tis The Season—For sharing champagne and terrific NYC nights. If you're an attractive, fun-loving, Catholic/Christian female, 21-30, this 5'6", good-looking, Wall Streeter would love to buy you some Moet. Phone/photo. NYM Y915.

This Eastside Stunner—Will never have to settle. She is blond, beautiful, 24, 5'10", warm, wonderful, college grad who is too busy to find the right guy for a serious relationship. He must be from NYC, very handsome, at least 6', successful professional, 25-30, Jewish non-smoker. Photo/phone, a must. NYM D659.

Attractive Lady Architect—Athletic, bright, creative, Jewish, 33, slim, witty. Likes film, the arts, travel. Seeks trim, handsome, successful, romantic man, 29-43, with sense of humor and solid character. Bio/photo/phone. NYM Y916.

Sophia Loren (31)—Seeks Cary Grant, 30-40, to share a romantic New Year's Eve! We are successful, looking for the gusto in life! Photo, please. NYM C037.

Relationship Leading To Marriage—36, 5'7", Israeli Manhattanite, seeks cheerful, bright, mature Jewish lady who wants children. Photo/phone. NYM D660.

Handsome, Dynamic, Discerning—Gentleman, 41, powerful, sensitive, commitment-minded; seeks quality communication with lady of exceptional character and beauty. NYM Y917.

Sexy But Wholesome—5'2", blue-eyed ad exec, 30; sharp wit with warm heart, supportive but independent, athletic and intellectual, gracious but strong-minded. Will verify these outrageous claims for intelligent, attractive man with strong sense of humor, adventure and self. Photo/note/phone. NYM D662.

Seeking Christmas Joy—Single, attractive, professional male, 30, blond/blue eyes, looking for a fun-loving, sexy female, 22-30, to share the joys of Christmas together. Photo/note. NYM Y918.

Legal Eagle—Jewish female attorney, 36, seeks successful, ambitious, professional/businessman, 37-45, with a good sense of humor and self. NYM Y919.

Likes To Talk—Loves to listen. Blond, attractive divorcee, 40, seeks man who enjoys a drink or two, nice restaurants. Avid sports fan. NYM D663.

Attractive, Intelligent, Successful—Workaholic, ready to change her priorities and connect with someone to share her interest in Eastern teachings, enjoy fine dining and laughter. He is in his 40's, has experienced success, is confident, fit and ready to meet a lady with her own sense of style. Note/photo/ phone. NYM Y921.

Petite Jacqueline Bisset—Funny (very funny), easy-to-be-with brunette, shapely figure, pretty face, comfortable in denim or in lace, young-looking 42. Manhattanite comedy writer, seeks successful, loving, nice-looking guy, 40 plus, for healthy relationship. Phone/bio/photo, if convenient. NYM D664.

Striking Brunette—Great body, great mind and great expectations; seeks tall, good-looking, 33-43, self-assured, successful, sensitive/caring man. NYM Y920.

Christmas And Hanukkah—Are just around the corner. If you're male, 30-40, with a good sense of humor and quick wit, then shop early for a kind, warm, attractive 29-year-old female. If you enjoy dining out, movies, as well as a home-cooked meal in front of the TV, answer this ad telling me what we should do for the holidays. Photo/phone. NYM C038.

From NYC Success—To total happiness. My life includes stages and stadiums, home and abroad, CFO, and outdoors, Levis and tailored suits, country club and community, antiques and cooking, Subaru and Jaguar. 41, 5'10", male, mentally and physically fit, mature and youthful, strong and affectionate, cultured and athletic, intelligent and flexible, attractive and modest, articulate and witty, refined and unpretentious, successful and humble, curious and happy. Seeks Christian partner for serious relationship. Bio/photo: POB 962 Saratoga Springs NY 12866

Elitists Only—6', 165 lbs, blue eyes. Very successful, optimistic and very good-looking male, seeks slender, upbeat, athletic beauty (truly), 25-35. Must have sense of humor/irony, facile mind; enjoy conversational fencing, skiing, beaches, New Yorker cartoons, wine, serendipity and more. NYM D665.

Handsome Corporate Executive—Jewish, 44, trim, 6'. Interests include: traveling, business, sailing. Seeks very attractive, trim woman, 33-39, sincere, sophisticated, intelligent. Photo. NYM Y922.

Shapely Stunner With A Spark—32, (auburn-haired/direct marketing professional), seeks tall, handsome, wildly successful male piece of dynamite. Object: to build a fire and maybe our own business. Note/phone/photo. NYM C040.

Handsome Irish-American Exec—41, seeks attractive female, 25-35, for eventual marriage and family. NYM Y923.

Sultry, Beautiful Professional—28, affable and artistic, seeks handsome, trim, successful, professional Jewish man with brilliant mind and wit, 27-37, for sizzling romance and future. Photo. NYM D668.

Fat And Fabulous—Pretty, sexy, creative woman, 34, looking for a smart, tender guy with a killer smile. Fill me in with a letter and photo. NYM Y924.

Looking For A Lady With Class—Are you a lady, 27-37, slim, attractive, who has enough class and independence to share the driving of my used Mercedes Jeep? Do you have a little adventure in your soul? I'm 6', 185 lbs, 40 and an independent professional. I have 2 dogs, love Shaker antiques, warm fires, vacations to Kenya, walks in Vermont and old blue jeans. But life is no fun without a good lady to share it with. I live in CT. Please send recent photo and note. NYM D669

Cuddly, Very Pretty Lady—30, petite professional, warm, fun, seeks successful Jewish man, 5'9" plus, 30-37, for love, marriage and family. Photo. NYM D670.

Soft Manhattan Lady—Very pretty, slender blond, 5'7", 122, 38, no dependents, professional job, caring, stylish, warm personality, upbeat, definitely stable, Christian background. You must be a single male, in good business/profession, 40's-52. Bio/phone. NYM C042.

If You Don't Answer This Ad—You may never know if this gorgeous, hazel-eyed, ash blond exec is who you've been looking for! (You won't find this classy lady in the bar scene.) If you're a very handsome, Jewish male, 30-40, over 5'7", sexy, honest, successful, fun and ready to be pampered, watch Sunday football together, share a lot of hugs and intimate moments, then a 22 cent stamp will be your best investment! Note/phone. Photo, a must! NYM D671.

You Are A Gentleman—45 plus, Jewish, established, already been married, non-smoking and actively pursuing a new love. I'm pretty and petite, warm and loving, enjoy classical music, city walks, ocean breezes and snuggling by a warm fire. Note/photo. NYM Y925.

Politically Active Economist—Male, 43, loves dancing, films, music, Paris. Seeks left Democrat, non-smoking, non-conformist Jewish beauty. Must have sense of humor and send photo. NYM D672.

Pretty, Bright Woman—Seeks noble man, over 60, 5'6". POB 620, NYC 10040.

This Is Your Opportunity—To meet attractive, Jewish, 30-year-old, blue-eyed entrepreneur (who hates the idea of doing this). Must be smart, funny, athletic. Intellectual too. Photo/note. NYM Y927.

North Shore Woman—Has it all. Beauty, brains and savvy. Seeks Jewish male, 44-50, with equal qualities. Note/photo/phone, please. NYM Y928.

The Real Thing—Pretty, sexy Wall Street attorney (often assumed taken), seeks tall, very handsome, unassuming professional. I'm 25, affectionate and romantic brunette. If you are 28-40, fun-loving, romantic and funny, please send note/photo/ phone for response. NYM D674.

Spontaneous, Adventurous, Funny—Intelligent, describe you?? Attractive, blue-eyed lady, 29, enjoys all sports, theater, rock concert, lazy Winter Sunday-football on the tube. Photo. NYM Y929.

Irish-American Man—6', mid 30's, professional, lives in Central NJ. I'm honest, sincere, fun to be with, like movies, dining out, would like same in tall, attractive female, 24-37. Photo/note/phone, please. NYM D675.

Cerebral But Sexy—Beautiful Jewess, 35, verbal, funny, varied interests, seeks reasonably brilliant, clever, sane, emotionally accessible man, 33-48, to pop my cork on New Year's Eve or any other time. NYM Y930.

Busy Rearranging Your Sock Drawer?—If not, then this 5'7", attractive, very successful, Jewish dentist (specialist), 31, might well keep you occupied. I'm athletic, trim, have never been married, have many interests and am available immediately. If you are very thin, petite, a non-smoker, witty, cute and like to laugh, please send note and photo. NYM Y933.

Attention: Englishman/Anglophile—Are you tall, attractive, successful, romantic, urbane, 45-55, love your old Harris tweed jacket, the arts, fine restaurants, traveling, good books, tennis, the Caribbean in winter, Europe in summer, walking on the moors anytime. Then do drop me a line if you are ready for a loving, lasting relationship with a beautiful, unspoiled English woman, early 40's, who is tall, slender, vivacious, charming, financially secure, CT. Let's have a DickensChristmas together. Please enclose a recent photo - a must for a reply. NYM D676.

Model With MBA—Seeks single, successful, Jewish MD, DDS or attorney, age (30-35) who is multifaceted. Bio/ phone/ photo. NYM Y931.

Lively, Lovely—Literate, athletic lady, English professor, 39, seeks man of warmth and vitality for caring and lasting relationship, 35-50. Photo. NYM Y935.

Manhattan Psychoanalyst—42, warm, slender, attractive, seeks successful male entrepreneur to invest emotionally in love. NYM Y932.

Handsome, Romantic Ivy Grad—32, 6'3", seeks attractive, sincere, non-smoking female, 25-34, to share tennis, music, old films and whatever the new year brings. NY/NJ. NYM D678.

Green-Eyed Blond—Young 40, pretty, petite, bright, sensitive, self-supporting, divorced, slightly Jewish, enjoys music, dancing, basketball, crossword puzzles (Sunday Times in ink!). Seeks bright, sensitive, honest, financially secure man, under 50. Photo/note/phone. NYM D679.

Have It All—Handsome, athletic, 33, millionaire with a country home in NJ. Looking for that woman to share the slopes of the west as well as the humor of Howard Stern in the morning. Must be beautiful, bright, successful yet down-to-earth. No smokers. No photo - no reply. NYM D680.

Classic BMW, Luxury Edition—Garaged in Northern New Jersey, some small dents but purring along merrily. Looking for exceptional and humorous man with about 40 years of driving experience. NYM D677.

Athletic, Successful, Attractive, Slim—Jewish male, 28, ready for a one-to-one relationship with health-oriented, beautiful, slim, vivacious, down-to-earth woman, 22-28, with happy disposition. Photo and personal letter, a must. NYM D682.

Pretty, Slim, Hazel-Eyed—31, 5'5", NYC, *professional woman who wants an introspective, motivated, intelligent humorous man. Photo, preferred.* NYM D684.

Handsome Jewish MD, 26—Bright, warm, witty, fun-loving. Seeks pretty, vivacious, Jewish famale, 23-30, for a happy New Year. Photo, please. NYM Y934.

Don't Settle Until—Jewish lawyer, early 30's, 5'11", athletic, meets you: slim, caring woman, under 33. Photo. NYM D683.

ANNOUNCEMENTS

L. L. —*Instead of sending flowers, I write this note with love.* J. B.

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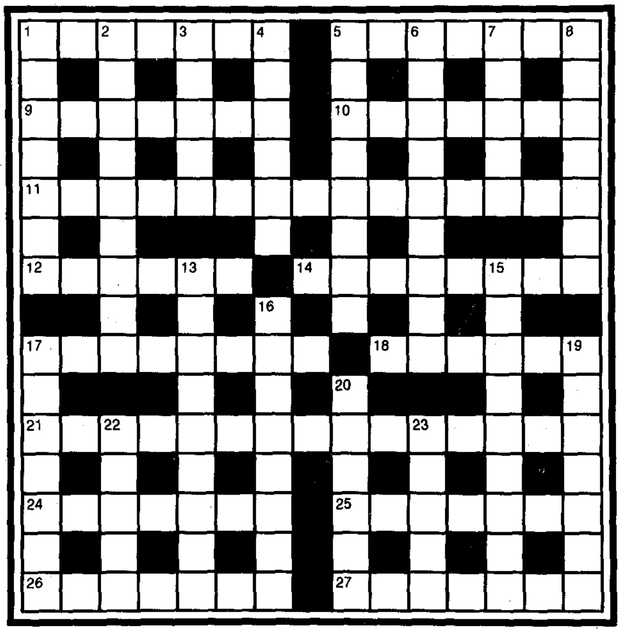
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Brief study in unprofessional setting. (7)
5 A temporary stoppage through amber changing to green. (7)
9 Superior tropical headgear? An ideal description. (7)
10 Rather too much for an explosive train. (7)
11 Go down! From penthouse to basement. (10, 5)
12 Pen has an obstruction? A wire probe is what you need. (6)
14 Old overcoat fits the youngest son. (8)
17 Bird jumping the lights? (8)
18 Long-suffering man beheaded with the Queen on becoming king. (6)
21 Happy chat the rule—with Mephisto and his ilk proscribed? (5, 1, 5, 4)
24 Entrance obstructed by much-used luggage. (7)
25 Theatre row all booked, we hear—rather sad. (7)
26 Tainted with guilt, is Dante reforming? (7)
27 Gun-man at the Olympics? (7)



DOWN

1 Hallowed place in which to dispel our despondency. (7)
2 The pupils turned in. (5-4)
3 Uplifting article I have found unaffected. (5)
4 Preserve the name of the country. (6)
5 River engulfing prince and king calls for a stretcher. (8)
6 Ecclesiastic's work manual? (4, 2, 3)
7 Well-padded canon. (5)
8 Go too far above the ladder? (7)
13 Tear in net—replace in hold. (9)
15 A big vegetable and plump, for a pea. (9)
16 A vehicle was in front but gave way. (8)
17 To make room for grazing here, tree-growth must be pruned. (7)
19 Around around around a pound? Get knotted! (7)
20 After I get in bed we two are becoming one. (6)
22 Evil landlord's abode. (5)
23 Caught inside unfortunately going up a ladder. (5)

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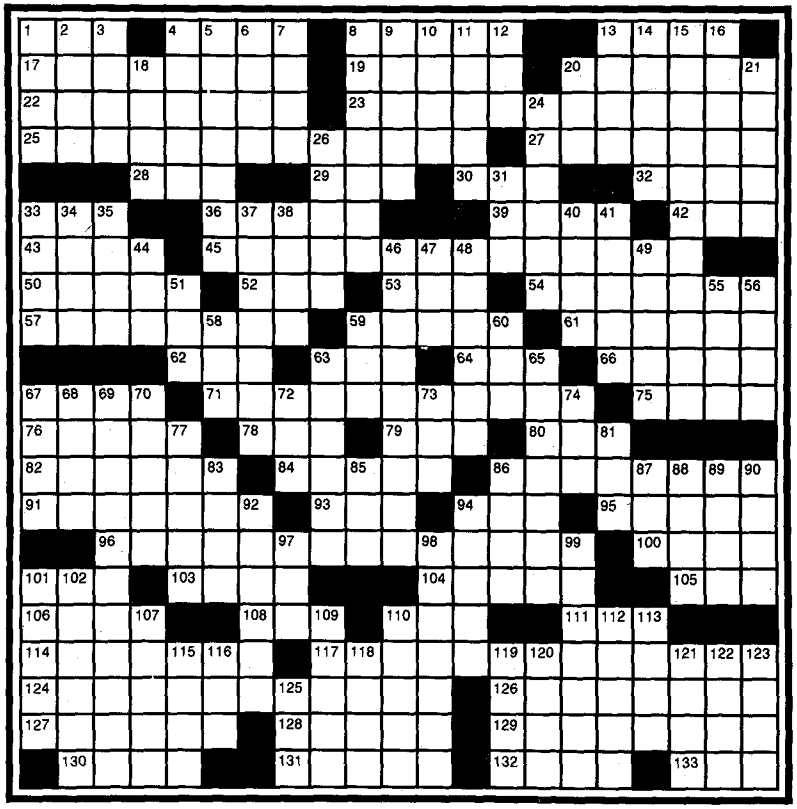
'BACKWARD PHRASES': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Quick to learn
4 A sin, in a song
8 Up and around
13 Cries out loud
17 Not listening
19 Massive mammal, for short
20 Misrepresented
22 Self-important
23 Angels provide it
25 Give Smokey the load
27 Pop singer Patti
28 Either you ——
29 Make imperfect
30 Double: prefix
32 Ending for road or gang
33 Half a blackjack
36 Name, to Caesar
39 Taj Mahal city
42 Clock indications: abbr.
43 Coffee: slang
45 Keep an eye on the coins
50 Winery process
52 Make an effort
53 Chinese dynasty
54 Ariose
57 In a dependable way
59 Mrs. Fitzgerald
61 "The Raven" maiden
62 Life story, for short
63 Kanga's baby
64 Sprite
66 Eaten away
67 Appraise
71 Workaholic's ethic
75 Greek letters
76 Vertical, at sea
78 Krazy ——
79 Word with fetched
80 Ticket information
82 Actress Jacqueline
84 Kind of boom
86 Alienate
91 Very vivid
93 Sinbad's bird
94 Begum's spouse
95 Give way
96 Switch brands
100 Part of FDA
101 —— -jongg
103 Salvation or Coxey's
104 Downy duck
105 Pasha of Tunis
106 Roman midmonth
108 Guido's high note
110 Union abbr.
111 Writer Hentoff
114 Barechested
117 What satisfied employers do
124 Finishing schools do it
126 Museum worker
127 Toady
128 River landing
129 Craftsmen
130 Compass headings
131 "Grecian Urn" odist
132 Strike an attitude
133 Sault —— Marie

DOWN

1 Moby Dick's pursuer
2 Inca country
3 Alaska, formerly: abbr.
4 Author of boys' books
5 Like Pisa's tower
6 "Say It —— So"
7 Tallinn citizen
8 Sleeve garter
9 Farrier
10 Flamboyant Turner
11 Lacking motion
12 Artist Lichtenstein
13 Austrian's foe, 1914
14 Ancient flasks
15 What podiatrists do
16 Leak-proofing item
18 Wonderland creature
20 Feathery scarf
21 Cleaners' colleagues
24 Plane trip
26 Manicurist's board
31 Servicewoman
33 Partly open
34 Place for Polly
35 Malefic
37 Mental view
38 George V's consort
40 Ramirez of tennis
41 Year, in Yonne
44 Brazilian cuckoo
46 "I gave at —— "
47 Computer in "2001"
48 Win the heart
49 Art category
51 Chew the rag
55 Major or Minor constellation
56 Notable Virginia family
58 Puppeteer Baird
59 Bronx attraction
60 Adriatic land: abbr.
63 Verbal comeback
65 Abandon
67 Nobel physicist
68 As neat as a ——
69 Try out a quarterback play
70 Boot-stretching device
72 Anatomical duct
73 Fond du ——, Wisc.
74 Decompose
77 "Out of Africa" locale
81 Ironic, as humor
83 Bolshevism casualty
85 Japanese drama
86 Major Hoople's exclamation
87 Partner of abet
88 Chump
89 Stickum
90 Nervous
92 Tangle in a net
94 —— a minute
97 Olive of the comics
98 Says no
99 Borgnine and Truex
101 Thurber dreamer
102 Idolizes
107 Muck
109 Evangelist McPherson
110 Plus quality
112 He wed Lana, Ava, etc.
113 New Mexico resort
115 Former queen of Spain, et al.
116 RR stop
118 Hindu god
119 Springe
120 Villain's opposite
121 Cleopatra's maid
122 Forwarded
123 Irish Gaelic
125 BPOE member



Solutions to last week's puzzles appear on page 170.

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MERIT
Ultra Lights
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